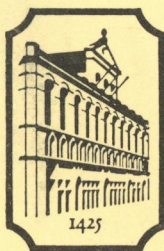


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Vol. XXXIVB-1985



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Hans VAN DE VENNE

CORNELIUS SCHONAEUS
1541-1611
A BIBLIOGRAPHY OF HIS PRINTED WORKS
III

53 TERENCE CHRISTIANUS SEU COMOEDIAE SACRAE [SEX].

Hoorn, Pieter Jansz van Campen for Hendrick Laurensz at Amsterdam, 1629.

Collation :

8° (35 ll., 122 × 71 mm. [H7^v]) : *⁸ A-Y⁸ Z⁴ [\$5 signed (—*1, M5, T4, Z4,5; var : G5 signed 'G3')], 188 leaves, pp. [16], 1-359 360 [misnumbering (var : 11 as '18'), 214 as '114', 235 as '135', 243 as '143'].

Contents :

*1 : engraved title (verso blank). *2^r : foreword [by Cornelius Loosaeus Callidius] : 'PRÆFATIO. | CANDIDO LECTO- | RI, PVIRITATI ET ELEGANTIAE | Latini sermonis studiofo : & inprimis Gymnasiiar- | chis, Rectoribus, Didascalis, cæterisque stu- | diose pubis formatoribus S.' ending on *8^r with an orn. *8^v : blank. A1^r : [band of type orns with single short vertical rule at sides] | 'TERENTII | CHRISTIANI | NAAMAN.' ending on D5^v : 'FINIS.' and followed by an orn. D6^r : [band of type orns with single short vertical rule at sides] | 'TERENTII | CHRISTIANI | TOBÆVS.' ending on H5^v : 'FINIS.' H6^r : [band of type orns with single short vertical rule at sides] | 'TERENTII | CHRISTIANI | NEHEMIAS.' ending on L7^v : 'FINIS.' L8^r : [band of type orns with single short vertical rule at sides] | 'TERENTII | CHRISTIANI | SAVLVS.' ending on P4^v : 'FINIS.' and followed by an orn. P5^r : [band of type orns with single short vertical rule at sides] | 'TERENTII | CHRISTIANI | IOSEPHVS.' ending on T4^r : 'FINIS.' and followed by an orn. T4^v : [band of type orns with single short vertical rule at sides] | 'TERENTII | CHRISTIANI | IVDITHA.' ending on Z4^r : 'FINIS.' and followed by an orn. Z4^v : blank.

Notes :

This first part of Schonaeus's *Terentius Christianus* was, like the second part of his *Christian Terence* (= No. 54) and the third part of his *Lucubrationes* (= No. 55), printed by Pieter Jansz van Campen at Hoorn.

The three parts were published as a unit and sold bound together, with the title-page of part one as the general title-page.

In spite of the 1629 date on the latter, it would seem that the first part was also printed in 1628. However, some circumstance may have delayed publication so that no copy went on sale until 1629, or else the three parts were printed towards the close of the year 1628 but intended by the publisher to bear the date 1629 (a phenomenon which is due to the trade custom of pre-dating).

This three-part *Terentius Christianus* is listed in the stock catalogues which were brought out by the Amsterdam publisher and bookseller Hendrick Laurensz in 1631 and 1638⁸². In the 1631 catalogue, the work is listed on sig. K4^v as: 'Terentius Christianus 8 Amsterodami'. Unfortunately, however, without an indication of the price. In the catalogue of 1638, the book is listed on sig. P2^r (= p. 115 [misnumbered '113']) as: 'Terentius Christianus, 8. ibid. [i.e. 'Amstelod[ami]]' and priced at 1 guilder and 4 stivers⁸³.

In all probability the text of this edition was set from a copy of the 1620 Cologne edition (= No. 46).

The full-page engraved title compartment, enclosing the engraved title, presumably depicts at the head, *Minerva*, the mistress and protectress of the arts and probably representing here in particular the *Poesis*, with the statuette of *Melpomene* in her right hand; at the left side, the *Rhetorica*; at the right side, the Latin comedian *Terence*.

Copies :

Åbo/Turku, ÅAB, IV cl; Brussels, KB, V.H. 23.841 A*; Chicago (Ill.), Newberry, Case Y 682.S 37; Leyden, UB, 766 G 8*; Linköping, SLB, Skönlitt. Nylat.; London, Williams, 2003.G.17*; Maastricht, UB, 3260 F 15*; Mannheim, UB, Desb 73/165; Paris, Arsenal, Re 15434; Paris, BN, Yc. 9455*; Paris, INRP, 43979; Paris, Mazarine, 45198; Plouharnel (Morbihan), Abbaye, 064 15; Stockholm, KB, Litt./Nylat./lit. 8; Toruń, Główna, Ob.7.II.6181 (title-leaf missing); Utrecht, UB, X.oct.550*; Washington, D.C., Folger, PA 8577 S23 A2 1629 Cage; Weert, OFM, Vak 150 No. 338* (title-leaf missing); Xanten, Stift, 4976*.

54 TERENTII CHRISTIANI PARS SECUNDA.

Hoorn, Pieter Jansz van Campen for Hendrick Laurensz at Amsterdam, 1628.

⁸² For full descriptions of Hendrick Laurensz's 1631 and 1638 stock catalogues, and locations of copies, see Van Selm (footnote 43 above), pp. 43-45, Nos 2 and 3.

⁸³ For the units of currency used in the 1638 stock catalogue, see Van Selm (footnote 43 above), pp. 29-30.

Collation :

8° (35 ll., 122 × 71 mm. [I2r]) : A-Q⁸ [\$5 signed (– A1 ; E4 signed ‘D4’, var : G3 signed ‘E3’)], 128 leaves, pp. [16], 1-239 240 [misnumbering 85 as ‘95’, 187 as ‘169’, 190-91 as ‘186-87’, 197 as ‘297’, 239 as ‘139’].

Contents :

A1 : title (verso blank). A2^r : dedicatory letter : ‘Admodum reveren- | do, illustri & amplissimo Viro | D^{no}. Iacobo Chimarrhæo S. R. E. | Protonotario, [...] Domino & Mæcenati fuo multum | observando.’, dated on A4^r : ‘Datum Coloniae Anno incarnatio- | nis Dominicæ, Millefimo sexto [sic], ipso | festo Nativitatis Mariæ Virginis.’ and signed ‘Reverend. & illust. Amplitud. | Humillimus cliens | Gerardus Grevenbruch.’ A4^v : dedicatory poem : ‘AD | Cornelium Schonæum Gouda- | num, Gymnasiarcham Harlemensem, | olim præceptorem suum.’ (38 ll. ‘C²Orneli Batauwæ moderator fide iuventæ:’) signed on A5^r : ‘Quod voueo, & auguror. | PETRVS SCHRIVERIVS | Harlemensis.’ and followed by an orn. A5^v : dedicatory poem : ‘Ad CORNELIVM SCHO- | NÆUM Comicum.’ (14 ll. ‘A²Fer Aristophanes, pallæq; repertor honestæ’) signed ‘T. Schrevelius.’ and followed by another dedicatory poem : || ‘ALBERTI EVFRENI | EPIGRAMMA’ (6 ll. ‘D²Vm Schonæe vides tam turpia ludicra scena [sic],’). A6^r : dedicatory poem : ‘CL. D. CORNELIO SCHO- | NÆO GOVDANO. | Ode’ (20 ll. ‘V²Anus Deorum cultor, & impiè’) signed ‘Pangebatur | Arnoldus Mylius, Arn. F. | Birkmannus.’ A6^v : commendatory poem : ‘Adolphus Schulckenius Geldri- | ensis, Philosophiae in Academia Co- | loniensi, Gymnasij Montis Pro- | feffor [sic], benevolo Lectori.’ (18 ll. ‘Q²Vifquis ftudes imbuere mentem moribus,’) ending with an ornamental band. A7^r : commendatory poem : ‘EIDEM | TERENTIUS CHRI- | STIANUS. | ΑΝΑΓΡΑΜΜΑΤΙΣΜΟΣ. | EN TVTARE SINVS | CHRISTI.’ (11 ll. ‘Q²Vifquis flagranti nifu, vigiliq; labore’) ending with a double row of type orns. A7^v : commendatory poem : ‘In Comædias | Cornelij Schonæi [var : ‘Sohonæi’].’ (6 ll. ‘I²Ngenio Plauti, fultoque [sic] lepore TERENTI,’) signed ‘Lubens posuit | CORNELIVS A DALE.’ and followed by another commendatory poem : || ‘HADRIANI IVNII | Hexastichon | Sub perſona Auctoris.’ (6 ll. ‘D²VM flores nitidi paſſim delibo Terenti’). A8^r : commendatory poem : ‘In Terentium Chriſtianum | Cornelij Schonæi.’ (14 ll. ‘Q²Valiter infano iuvenis laſcivus ampre [sic]’) signed ‘Iacobus Lom Ruremun- | denſis poſuit.’ and followed by another commendatory poem : ‘Aliud eiufdem.’ (4 ll. ‘Induerat corpus Latiali

veste Menandri'). A8^v: 'TERENTII | CHRISTIANI | Sufanna.' ending on D6^v with an orn. D7^r: 'TERENTII CHRISTIANI | DANIEL,' ending on G3^r with an orn. G3^v: 'TERENTII | CHRISTIANI. | TRIVMPHVS CHRISTI.' ending on I5^v: 'FINIS.' and followed by an orn. I6^r: 'TERENTII | CHRISTIANI | TYPHLVS.' ending on L8^r: 'FINIS.' L8^v: 'TERENTII | CHRISTIANI | PENTECOSTE.' ending on O2^v: 'FINIS.' O3^r: 'TERENTII | CHRISTIANI | ANANIAS.' ending on Q8^r: 'FINIS.' and followed by an orn. Q8^v: blank.

Notes :

For a note on the publication date of this second part of Schonaeus's *Terentius Christianus* and its being listed in two stock catalogues of Hendrick Laurensz, see the notes to No. 53 above.

In all probability the text of this edition was set from a copy of the 1618 Cologne edition (= No. 44).

Copies :

Åbo/Turku, ÅAB, IV cl; Brussels, KB, V.H. 23.841 A*; Chantilly, Les Fontaines, X 700/605; Chicago (Ill.), Newberry, Case Y 682.S 37; Leyden, UB, 766 G 8*; Linköping, SLB, Skönlitt. Nylat.; London, Williams, 2003.G.17*; Maastricht, UB, 3260 F 15*; Mannheim, UB, Desb 73/165; Paris, Arsenal, Re 15434; Paris, BN, Yc. 9456*; Paris, INRP, 43979; Paris, Mazarine, 45198; Plouharnel (Morbihan), Abbaye, 064 15; Stockholm, KB, Litt./Nylat./lit.8; Utrecht, UB, X.oct.550*; Washington, D.C., Folger, PA 8577 S23 A2 1629 Cage; Weert, OFM, Vak 150 No. 338*; Xanten, Stift, 4976*.

55 LUCUBRATIONUM PARS TERTIA.

Hoorn, Pieter Jansz van Campen for Hendrick Laurensz at Amsterdam, 1628.

Collation :

8° (35 ll., 122 × 71 mm. [M6^r]): A-S⁸ [\$5 signed (–A1)], 144 leaves, pp. 1-3 4-7 8-9 10-286 287-288 [misnumbering (*var*: 155 as '153', 158-59 as '156-57'), 168 as '568', 207 as '107', 210 as '220', 216 as '116', 235 as '135', 237 as '137'].

Contents :

A1: title (verso blank). A2^r: dedicatory letter: 'Reverendo D. Domino Tilmanno a VVou, Rho- | dianorum Dominorum apud Harle- | menfes Præfuli. | *Cornelius Schonaëus S*,' dated on A3^r: '*Harlemi, ipfis Calendis Ianuarij, | Anno 1603.*' A3^v: dedicatory poem: '*Ad*

CORNELIUM SCHO- | NÆUM, *Præceptorem o- | lim suum.* (26 ll. 'D²UM mea mens variis mœrorum quaffa pro- | cellis') signed '*Atque hæc quidem præfiscini dicta sunt. | à PETRO SCHRIVERIO Harlemenfi.*' A4^r: dedicatory poem: 'EPIGRAMMA | In tertiam lucubra- | tionum C. Schonæi partem.' (20 ll. 'F²ESTA coronatis niteant aulæa theatris,') signed '*Theodorus Schrevelius.*' A4^v: 'BAPTISTES | Sacra, nova Tragi- | cocomœdia.' A5^r: '*Argmentum [sic] in Baptisten, Car- | mina [sic] heroico redditum.*' (17 ll. 'I²LLE salutiferi vocalis buccina Regis,') signed '*Theodorus Schrevelius.*' On D1^r: 'FINIS.' followed by an orn. D1^v: 'DYSCOLI | COMOEDIA NOVA.' ending on F1^v: 'FINIS.' and followed by an orn. F2^r: 'PSEVDOSTRATIOTÆ. | FABVLA LVDICRA.' ending on H3^r: 'FINIS.' H3^v: 'CVNÆ FABVLA | LVDICRA.' ending on K3^r: 'FINIS.' K3^v: 'VITVLVS, | FABVLA LVDICRA.' ending on M5^r: 'FINIS.' M5^v: 'LIBER ELEGIARVM.' ending on P3^r: 'FINIS.' and followed by an orn. P3^v: 'LIBER | EPIGRAMMATVM.', introduced by a dedicatory letter: 'PROBITATE, ATQUE ERUDI- | TIONE INSIGNI, EVGENIO PERE- | bomio, Goudano, Cornelius | Schonæus S.' (P3^v-P4^r) and ending on S7^v: 'FINIS.', followed by Schonaeus's *symbolum*: 'NVLLVM SIMVLATVM DIVTVRNVN.' and an orn. S8: blank.

Notes:

For a note on the publication date of this third part of Schonaeus's *Lucubrationes* and its being listed in two stock catalogues of Hendrick Laurensz, see the notes to No. 53 above.

In all probability the text of this edition was set from a copy of the 1614 Cologne edition (= No. 42).

Copies:

Åbo/Turku, ÅAB, IV cl; Brussels, KB, V.H. 23.841 A*; Chicago (Ill.), Newberry, Case Y 682.S 37; Leyden, UB, 766 G 8*; Linköping, SLB, Skönlitt. Nylat.; London, Williams, 2003.G.17* (blank S8 missing); Maastricht, UB, 3260 F 15*; Mannheim, UB, Desb 73/165; Paris, Arsenal, Re 15434; Paris, BN, Yc. 9457*; Paris, INRP, 43979; Paris, Mazarine, 45198; Plouharnel (Morbihan), Abbaye, 064 15; Stockholm, KB, Litt./Nylat./lit. 8; Utrecht, UB, X.oct.550* (blank S8 missing); Washington, D.C., Folger, PA 8577 S23 A2 1629 Cage; Weert, OFM, Vak 150 No. 338*; Xanten, Stift, 4976*.

56 TERENCE CHRISTIANI PARS SECUNDA.

Cologne, Gerhard Grevenbroich, 1631.

Collation:

8° (31 ll., 128 × 70 mm. [F8^r]): (:) ⁸ A-Q ⁸ [\$5 signed (-(:)1; (:)4

/signed '4(:)', (:)5 signed '5(:)'; misprinting I4 as 'I4', 136 leaves, pp. [16], 1-134 135 136-141 142 143-146 147 148-150 151 152-254 255-256 [misnumbering 48 as '84', 102 as '114', 130 as '103', 228 as '128', 242 as '244'; misprinting 233 as '23E'].

Contents :

(:)1 : title (verso blank). (:)2^r : dedicatory letter : 'ADMODVM | REVERENDO, IL- | LVSTRI ET AMPLISSIMO | VIRO DOMINO IACOBO CHI- | marhæo S.R.E. Protonotario, [...] Domino & Mæce- | nati fuo multum obfer- | uando.', dated on (:)4^r (missigned '4(:)') : 'Datum | Coloniae Anno incarnationis Domi- | nicæ, Millefimofexto [sic], ipfo fefto Na- | tiuitatis Mariæ Virginis.' and signed 'Reuerend. & Illust. Amplitud. Tue | Humilimus cliens. | Gerardus Greuenbruch.' (:)4^v : dedicatory poem : 'AD CORNELIVM SCHO- | NÆVM GOVDANVM GYMNASIAR- | cham Harlemenfem, olim Præ- | ceptorem fuum.' (38 ll. 'C²Orneli Batauæ moderator fide iuuentæ:') signed on (:)5^r (missigned '5(:)') : 'Quod voueo, & auguror. | PETRVS SCHRIVERIVS | Harlemenfis.' and followed by an orn. (:)5^v : dedicatory poem : 'AD CORNELIVM SCHO- | NÆVM COMICVM.' (14 ll. 'A²Fer, Aristophanes, pallæq₃ repertor honeftæ') signed 'T. Schrevelius' and followed by another dedicatory poem : 'ALBERTI EVFRENII | EPIGRAMMA.' (6 ll. 'D²VM Schonæ vides tam turpia ludicra scenæ,'). (:)6^r : dedicatory poem : 'CL. D. CORNELIO SCHO- | NÆO GOVDANO. | ODE.' (20 ll. 'V²Anus Deorum cultor, & impiè') signed 'Pangebatur | Arnoldus Milius, Arn.F. | Birckmannus.' (:)6^v : commendatory poem : 'ADOLPHVS SCHVL- | CKENIVS GELDRIENSIS, | PHILOSOPHIÆ IN ACADEMIA | Colonienfi, Gymnafij Montis Pro- | feffor, beneuolo Le- | ctori.' (18 ll. 'Q²Visquis ftudes imbuere mentem moribus,'). (:)7^r : commendatory poem : 'EIDEM | TARENTIVS CHRI- | STIANVS. | ANAGRAMMA | EN TVTARE SINVS | CHRISTI.' (11 ll. 'Q²Visquis flagranti nifu vigiliq₃ labore') ending with type orns. (:)7^v : commendatory poem : 'IN COMOEDIAS CORN. | SCHONÆI.' (6 ll. 'I²Ngenio Plauti, cultorq₃ lepore TARENTI,') signed 'Lubens pofui | Cornelius à Dale.' and followed by another commendatory poem : 'HADRIANI IVNII HEXASTI- | chon, fub perfona auctoris.' (6 ll. 'D²VM flores nitidi paffim delibo Terenti'). (:)8^r : commendatory poem : 'IN TARENTIVM CHRI- | STIANVM CORNELII SCHONÆI.' (14 ll. 'Q²Valiter infano Iuuenis lafcivus amore') signed 'Iacobus Lom Ruremun- | denfis pofuit.' and followed by another

commendatory poem: 'ALIVD EIVSDEM.' (4 ll. '*Induerat corpus Latiali veste Menandri*'). (:)8^v: 'TERENTII | CHRISTIANI | SVSANNA.' ending on C7^v. C8^r: 'TERENTII CHRISTIANI | DANIEL' ending on F5^r: 'FINIS' and followed by an orn. F5^v: 'TERENTII | CHRISTIANI | TRIVMPHVS CHRISTI.' ending on H8^v: 'FINIS.' I1^r: 'TERENTII | CHRISTIANI | TYPHLVVS.' ending on L4^r: 'FINIS'. L4^v: 'TERENTII | CHRISTIANI | PENTECOSTE.' ending on N8^v: 'FINIS.' and followed by type orns. O1^r: 'TERENTII | CHRISTIANI | ANANIAS.' ending on Q7^v: 'FINIS.' and followed by an orn. Q8: blank.

Notes:

A paginal resetting from the 1618 Cologne edition (= No. 44), except for page 239 containing a last line of verse omitted by error in the copy-text.

For the printer's device on the title-page, see Heitz, *KB*, Pl. LVIII, No. 211.

Copies:

Edinburgh, NL, Rob.II.3.53a* (blank Q8 missing); Münster, UB, X 3651d*; Nijmegen, UB, 43 c 352*; Urbana (Ill.), UL, Neo-Latin Plays; Vilnius, Mokslinė, III 5623-5624/2.

- 57 TERENTIUS CHRISTIANUS SIVE COMOEDIAE DUAE [TOBAEUS, JUDITHA], PSEUDOSTRATIOTES.

Cambridge, Thomas and John Buck, [and/or Roger Daniel], Printers to the University, 1632.

Collation:

8° (31 ll., 127 × 72 mm. [A3^v]): A-M⁸ [\$4 signed (– A1)], 96 leaves, pp. 1-2 3-191 192 [*var*: misnumbering 104 as '102'].

Contents:

A1^r: title. A1^v: foreword [by the editor]: '*Ad Lectorem.*' On A1^v: [TOBÆUS] ending on E6^r: 'FINIS.' E6^v: 'JUDITHA.' ending on I7^r: 'FINIS.' I7^v: '¶ PSEUDOSTRATIOTÆ | FABULA JOCOSA, | atque ludicra.' ending on M8^r: 'FINIS.' and followed by a double rule and an orn. M8^v: blank.

Notes:

It is probable that the text of this edition was set either from a manuscript copy made by an (unknown) editor, who had chosen the London 1595 and 1625 editions (= Nos 17 and 51) as his copy-texts, or from a copy of the 1625 London edition which had been supplied and corrected in places by the editor

on the basis of the 1595 London edition and which, especially in the punctuation, was much revised⁸⁴.

The printers of this edition appear to have been Thomas Buck and his brother John Buck (probably both brothers printed in partnership from 16 December 1625 onwards), and/or Roger Daniel (who was in partnership with Thomas Buck from 21-22 August 1632 onwards)⁸⁵. See also NSTC 21823.

Besides title-pages like this one, where we find the names of the printers dropped out of the imprint, there are similar ones which have the same double frame of type ornaments as well as an imprint containing the names of Thomas Buck and Roger Daniel⁸⁶.

This 1632 Cambridge edition is listed in *A List of Books Printed in Cambridge at the University Press 1521-1800* (Cambridge, 1935) on page 15.

For a note on the English editions of two of Schonaeus's biblical dramas under the title *Terentius Christianus* and his farce *Pseudostratotes*, see the notes to No. 17 above.

Copies :

Cambridge, UL, Syn.8.63.75* and Q*.13.7 (F)*; Dublin, Trinity, Fag.K.23.98 (I8 and K1.8 are reported missing); Glasgow, UL, Bm2-1.8 (M8 is reported missing); London, Dulwich, N/S/B/S-classics (2 copies, one of which is reported lacking its title-leaf and H2-K5); Niagara-on-the-Lake (Ont.), St Mark's, Addison; Oxford, Bodleian, Vet.A3 f.724 (2)* (M8 missing; the copy is cropped with the loss of some signatures and many page numbers); Philadelphia (Pa.), LC, Stc 21823 9271.D; Urbana (Ill.), UL, Neo-Latin Plays and 875.2 Sch6t; Worcester (Mass.), AAS, D 50 M.

58 TERENCE CHRISTIANUS SIVE COMOEDIAE DUAE [TOBAEUS, JUDITHA], PSEUDOSTRATOTES.

Cambridge, Thomas Buck and Roger Daniel, Printers to the University, 1635.

⁸⁴ It seems a rather plausible hypothesis that the editor was Ralph Winterton (1600-1636). Besides being a physician, he was a classicist and a pietist who, moreover, in 1633 published an edition of the six comedies of Terence at the Cambridge University press of Thomas Buck and Roger Daniel (= NSTC 23889.6). For further details about Winterton's life and work, see *Dictionary of National Biography*, LXII (London, 1900), pp. 225^a-26^b. See also the notes to No. 58 below.

⁸⁵ For further information about the brothers Buck and their partner Roger Daniel, see Robert Bowes, 'Biographical Notes on the University Printers from the Commencement of Printing in Cambridge to the Present Time', Reprinted for private circulation from the *Cambridge Antiquarian Society's Communications*, No. XXVI. (Vol. v. No. 4), 1886, 283-363 (pp. 300-05) (hereinafter referred to as Bowes). Cf. Plomer *Dictionary*, pp. 38 and 60-61, and McKerrow, *Devices*, p. 167^a.

⁸⁶ See, e.g., A.F. Allison, *Four Metaphysical Poets George Herbert Richard Crashaw Henry Vaughan Andrew Marvell: A Bibliographical Catalogue of the Early Editions of their Poetry and Prose (To the end of the 17th century)* (Folkestone and London, Dawsons of Pall Mall, 1973) [= *Pall Mall Bibliographies* 3], pp. 69-72, Pls 9-12 (hereinafter referred to as Allison, *Four Metaphysical Poets*).

Collation :

8° (31 ll., 126 × 73 mm. [A3^v]) : A-M⁸ [\$4 signed (– A1)], 96 leaves, pp. 1-2 3-75 76 77-191 192.

Contents :

A1^r : title. A1^v : foreword [by the editor] : [row of type orns] || ‘*Ad Lectorem.*’ On A1^v : [row of type orns] || [TOBÆUS] ending on E6^r : ‘FINIS.’ E6^v : [row of type orns] | ‘JUDITHA.’ ending on I7^r : ‘FINIS.’ I7^v : [row of type orns] | ‘PSEUDOSTRATIOTÆ | FABULA JOCOSA | atque ludicra.’ ending on M8^r : ‘FINIS.’ and followed by an orn. M8^v : blank.

Notes :

A paginal resetting from the 1632 Cambridge edition (= No. 57) except for pp. 33-34, 57-61, 74-75, 100-01, and 174-75.

Possibly the editor was Ralph Winterton (see footnote 84 above). But, as in 1632, he did not change the 1595 editor’s address to the reader (see No. 17 above), which can be found unaltered in all the thirteen editions which Schonaeus’s *Terentius Christianus* passed through in England between 1595 and 1691.

The printers of this edition appear to have been Thomas Buck and his partner Roger Daniel (see the notes to No. 57 above). Cf. also NSTC 21824.

For a title-page containing the same double frame of type ornaments enclosing the letterpress as well as an imprint wherein the names of Thomas Buck and Roger Daniel appear, see, e.g., Allison, *Four Metaphysical Poets* (footnote 86 above), p. 75, Pl. 15. Cf. also Bowes (footnote 85 above), p. 347, No. 49.

This 1635 Cambridge edition is listed in *A List of Books Printed in Cambridge at the University Press 1521-1800* (Cambridge, 1935) on page 16.

For a note on the English editions of two of Schonaeus’s biblical dramas under the title *Terentius Christianus* and his farce *Pseudostratotes*, see the notes to No. 17 above.

Copies :

Cambridge, St John’s, $\frac{Aa}{G}$.26.22* ; Cambridge, UL, Syn.8.63.257* (the copy is cropped with the loss of some signatures); London, BL, 11712.b.7* (the copy is cropped with the loss of sig. A3 and page number 4); London, St Paul’s, 23.G.14; Maynooth, St Patrick’s, CL.L.6.2a; New Haven (Conn.), YUL, Gr14 16d; San Marino (Calif.), Huntington, C 21824 22191; Washington, D.C., Folger, STC 21824.

59 TERENCE CHRISTIANUS SEU COMOEDIAE SACRAE [SEX].

Kampen, Arent Benier for Hendrick Laurensz at Amsterdam, 1629 [i.e. 1639].

Collation :

8° (35 ll., 121 × 70 mm. [A2^v]) : *⁸ A-Y⁸ Z⁴ [\$5 signed (—*1,3,4, M5, T4, Z4,5)], 188 leaves, pp. [16], 1 2-359 360 [misnumbering 222 as '122', 246 as '256', 267 as '297', 274 as '224'; misprinting 194 as '94'].

Contents :

*1 : engraved title (verso blank). *2^r : foreword [by Cornelius Loosaeus Callidius] : 'PRÆFATIO. | CANDIDO LECTORI, | PVIRITATI ET ELEGANTIAE | Latini sermonis studioſo: ~~in~~inprimis Gymnaſiarc- | his, Rectoribus, Didacticalis, cæterisque studioſæ | pubis formatoribus S.' ending on *8^v. A1^r : 'TERENTII | CHRISTIANI | NAAMAN,' ending on D5^v : 'FINIS.' and followed by an orn. D6^r : [double row of type orns] | 'TERENTII | CHRISTIANI | TOBAEVS.' ending on H5^v : 'FINIS.' H6^r : [double row of type orns] | 'TERENTII | CHRISTIANI | NEHEMIAS.' ending on L7^v : 'FINIS.' L8^r : [double row of type orns] | 'TERENTII | CHRISTIANI | SAVLVS.' ending on P4^v : 'FINIS.' and followed by an orn. P5^r : [double row of type orns] | 'TERENTII | CHRISTIANI | IOSEPHVS.' ending on T4^r : 'FINIS.' and followed by an orn. T4^v : [double row of type orns] | 'TERENTII | CHRISTIANI | IVDITHA.' ending on Z4^r : 'FINIS.' and followed by an orn. Z4^v : blank.

Notes :

This first part of Schonaeus's *Terentius Christianus* was, like the second part of his *Christian Terence* (= No. 60) and the third part of his *Lucubrationes*, (= No. 61), printed by Arent Benier in Kampen.

The three parts were published as a unit and sold bound together, with the title-page of part one as the general title-page.

However, in spite of the 1629 date on the latter, which is due to the fact that the same copperplate was used as in No. 53 above, without alteration of the original date from 1629 to 1639 (presumably because of the trouble involved in changing it), it is obvious that this first part also was actually printed by Benier in 1639.

For a note on the full-page engraved title compartment, see the notes to No. 53 above.

We are concerned here with a paginal resetting from the 1629 Hoorn-Amsterdam edition (= No. 53) except for the title-leaf gathering.

Copies :

Aberdeen, UL, MN.17.155; Amsterdam, KNAW, G 1875^b*; Braunschweig, StB, C 495 8°*; Chantilly, Les Fontaines, X 700/601; Colmar, BV, S.99; Durham, Ushaw, XVII.G.9.9*; Erlangen, UB, Phl. IX, 144^a*; Gainesville (Fla.), UL, 879.2 S371t; Ghent, UB, Ar.959*; Halle (Saale), ULB, Cl 3650; Hamburg, Johanneum, II 475 c; Hannover, NLB, Le 5655; Leningrad, BAH, $\frac{9484.0.}{16917.R.}$

and 337-π (incomplete); Liverpool, Athenaeum, 879.1; Louvain-la-Neuve, BU-UCL, A 67858; Manchester, PL, BR 879.2 S1; Munich, BSB, P.o.lat. 1651*; Nashville (Tenn.), UL, S879.2 S37t (title-leaf missing); Oslo, UB, S 21* (the imprint date has been changed to 1639 by a later hand); Parma, Palatina, Pal. 4572; Philadelphia (Pa.), LC, Sev Scho 988.D; St Florian, Stift, II 3232/3233; The Hague, KB, 843 C 6* (the imprint date has been changed to 1644 by a later hand); Uppsala, UB, Scripta lat. rec.; Urbana (Ill.), UL, Neo-Latin Plays; Venray, private collection*; Warsaw, Narodowa, XVII.2.9387; Xanten, Stift, Pfarr. 667 (title-leaf missing).

60 TERENTII CHRISTIANI PARS SECUNDA.

Kampen, Arent Benier for Hendrick Laurensz at Amsterdam, 1639.

Collation :

8° (35 ll., 121 × 68 mm. [K1^r]): A-Q⁸ [\$5 signed (–A1,3; A5 signed ‘AS’, K5 signed ‘R5’)], 128 leaves, pp. [16], 1-239 240 [misnumbering 31 as ‘13’, 68 as ‘86’, 98 as ‘89’, 155 as ‘154’, 197 as ‘297’, 216 as ‘219’].

Contents :

A1 : title (verso blank). A2^r : dedicatory letter : ‘Admodum reverendo, illuftri | & ampliffimo Viro Dno. Iacobo Chi- | marhæo S. R. E. Protonotario, [...] Domino & Mæcenati | fuo multum obfervando.’, dated on A4^r : ‘Datum Coloniae Anno incarnatio- | nis Dominicæ, Millefimofexto [sic], ipfo | fefto Nativitatis Mariæ Virginis.’ and signed ‘*Reverend. & illuft. Amplitud. | Humillimus cliens. | Gerardus Grevenbruch.*’ A4^v : dedicatory poem : ‘AD | Cornelium Schonæum Goudanum Gym- | nafiarum Harlemonfem, olim | præceptorem fuum.’ (38 ll. ‘C²Orneli Batavæ moderator fide iuventæ :’) signed on A5^r (missigned ‘AS’) : ‘*Quod voneo [sic], & anguror [sic]. | PETRVS SCHRIVERIVS | Harlemonfis.*’ and followed by an orn. A5^v : dedicatory poem : ‘Ad CORNELIVMSCHO- | NAEVM Comicum.’ (14ll. ‘A²Fer Ariftophanes, pallæq; repertor honeftæ’) signed ‘*T. Schrevelius.*’ and followed by another dedicatory poem : || ‘ALBERTI EVERENI [sic] | EPIGRAMMA’ (6 ll. ‘D²Vm Schonææ vides tam turpia ludicra fcena [sic],’). A6^r : dedicatory poem : ‘CL. D. CORNELIO SCHO- | NÆO GOVDANO. | Ode’ (20 ll. ‘V²Anus Deorum cultor, & impiè’) signed ‘*Pangebatur Arnoldus Mylius, Arn. F. | Brickmannus [sic].*’ A6^v : commendatory poem : ‘*Adolphus Schulckenius Geldrienfis, | Philofophiæ in Academia Coloni- | enfi, Gymnafij Montis Pro- | feffor, benevolo Lectori.*’ (18 ll. ‘Q²Viquis [sic] ftudes imbuere mentem moribus,’) ending with a double

row of type orns. A7^r: commendatory poem: 'EIDEM | TERENTIVS
CHRI- | STIANUS. | ΑΝΑΓΡΑΜΜΑΤΙΣΜΟΣ. | *EN TVTARE
SINVS | CHRISTI.*' (11 ll. 'Q²Vifquis flagranti nifu, vigiliq; labore')
ending with a double row of type orns. A7^v: commendatory poem:
'In Comœdias | *Cornelij Sohonæi [sic].*' (6 ll. 'I²Ngenio Plauti, fultoque
[sic] lepore TERENTI,') signed '*Lubens pofuit* | CORNELIVS A DALE.'
and followed by another commendatory poem: || 'HADRIANI IVNII |
Hexaftichon | Sub perfona Auctoris.' (6 ll. 'D²VM flores nitidi paffim
delibo Terenti'). A8^r: commendatory poem: 'In Terentium Chriftianum
| *Cornelij Schonæi.*' (14 ll. 'Q²Valiter in fano [sic] invenis [sic] lafcivus
ampre [sic]') signed '*Iacobus Lom Ruremun- | denfis pofuit*' and
followed by another commendatory poem: '*Aliud eiu/dem.*' (4 ll.
'Induerat corpus Latiali vefte Menandri'). A8^v: 'TERENTII |
CHRISTIANI | Sufanna.' ending on D6^v with an orn. D7^r:
'TERENTII CHRISTIANI | DANIEL' ending on G3^r with an orn.
G3^v: 'TERENTII | CHRISTIANI | TRIVMPHUS CHRISTI.' ending
on I5^v: 'FINIS.' and followed by an orn. I6^r: 'TERENTII |
CHRISTIANI | TYPHLVS.' ending on L8^r: 'FINIS.' L8^v: 'TERENTII
| CHRISTIANI | PENTECOSTE.' ending on O2^v: 'FINIS.' O3^r:
'TERENTII | CHRISTIANI | ANANIAS.' ending on Q8^r: 'FINIS.'
and followed by an orn. Q8^v: blank.

Note :

A paginal resetting from the 1628 Hoorn-Amsterdam edition (= No. 54) except
for sigs A2^r-A4^r and pp. 14-15.

Copies :

Aberdeen, UL, MN.17.155; Amsterdam, KNAW, G 1875^b*; Braunschweig,
StB, C 495 8^o*; Chantilly, Les Fontaines, X 700/601; Durham, Ushaw,
XVII.G.9.9*; Erlangen, UB, Phl. IX, 144^a*; Gainesville (Fla.), UL, 879.2 S371t;
Ghent, UB, Ar.959*; Halle (Saale), ULB, Cl 3650; Hamburg, Johanneum,
II 475 c; Hannover, NLB, Le 5655*; Leningrad, BAH, $\frac{9484.0}{16917.R.}$ and 337-π;
Liverpool, Athenaeum, 879.1; Louvain-la-Neuve, BU-UCL, A 67858; Manchester,
PL, BR 879.2 S1; Munich, BSB, P.o.lat. 1651^w; Nashville (Tenn.), UL, S879.2
S37t; Oslo, UB, S 21*; Parma, Palatina, Pal. 4572; Philadelphia (Pa.), LC, Sev
Scho 988.D; St Florian, Stift, II 3232/3233; The Hague, KB, 843 C 6*; Toruń,
Główna, Ob.7.II.6181; Uppsala, UB, Scripta lat. rec.; Urbana (Ill.), UL,
Neo-Latin Plays; Venray, private collection*; Warsaw, Narodowa, XVII.2.9387;
Xanten, Stift, Pfarr. 667.

61a LUCUBRATIONUM PARS TERTIA.

Kampen, Arent Benier for Hendrick Laurensz at Amsterdam, 1644 [i.e. 1639].

Collation :

See No. 61b below.

Contents :

See No. 61b below.

Note :

This first state of the title-page contains misprints and is misdated. When the errors were noted, the press was stopped and a revised setting of the title-page was made, the imprint date being changed in the process from 1644 to 1639 (see the title-page of No. 61b below).

Copy :

Philadelphia (Pa.), LC, Sev Scho 988.D (of this copy only a photograph of the title-page was available to me).

61b LUCUBRATIONUM PARS TERTIA.

Kampen, Arent Benier for Hendrick Laurensz at Amsterdam, 1639.

Variant state.

Collation :

8° (35 ll., 121 × 68 mm. [M6^v]): A-S⁸ [\$5 signed (–A1; M5 signed ‘M4)], 144 leaves, pp. 1-3 4-7 8-10 11-286 287-288 [misnumbering 28 as ‘82’, 53 as ‘51’, 207 as ‘107’, 210 as ‘220’].

Contents :

A1 : title (verso blank). A2^r : dedicatory letter : ‘Reverendo D. Domino Til- | manno a Wou, Rhodianorum Do- | minorū apud Harlemenſes Præfuli. | *Cornelius Schonæus S.*’, dated on A3^r : ‘*Harlemi, ipſis Calendis Ianuarij, | Anno 1603.*’ A3^v : dedicatory poem : ‘Ad CORNELIVM SCHO- | NAEUM, *Præceptorem O- | lim ſuum.*’ (26 ll. ‘D²Um mea mens variis mœrorum quaſſa pro- | cellis’) signed ‘*Atque hæc quidem præſſicini dicta funto. | á PETRO SCHRIVERIO Harlemenſi.*’ A4^r : dedicatory poem : ‘EPIGRAMMA | In tertiam Lucubrationum C. | Schonæi partem.’ (20 ll. ‘F²ESTA coronatis niteant aulæa thearris [sic].’) signed ‘*Theodorus Schrevelius.*’ A4^v : ‘BAPTISTES | Sacra, nova Tragicoco- | moedia.’ A5^r : ‘*Argumentum in Baptisten, Carmina [sic] |*

heroico redditum.' (17 ll. 'I²LLE falutiferi vocalis buccina Regis,') signed 'Theodorus Schrevelius.' On D1^r: 'FINIS.' followed by an orn. D1^v: 'DYSCOLI | COMOEDIA NOVA.' ending on F1^v: 'FINIS.' and followed by an orn. F2^r: 'PSEVDOSTRATIOTAE. | FABULA LUDICRA.' ending on H3^r: 'FINIS.' H3^v: 'CVNÆ FABVLA | LVDICRA.' ending on K3^r: 'FINIS.' K3^v: 'VITULUS | FABVLA LVDICRA.' ending on M5^r (missigned 'M4'): 'FINIS.' M5^v: 'LIBER ELEGIARUM.' ending on P3^r: 'FINIS.' and followed by an orn. P3^v: 'LIBER. | EPIGRAMMATVM.', introduced by a dedicatory letter: 'PROBITATE, ATQUE ERUDI- | tione infligni,eugenio perebomio, Gondano [sic], | Cornelius Schonęus S.' (P3^v-P4^r) and ending on S7^v: 'FINIS.', followed by Schonaeus's *symbolum*: 'N^{VLLYM} [sic] SIMVLATVM DIVTVRNVM.' and an orn. S8: blank.

Note :

A paginal resetting from the 1628 Hoorn-Amsterdam edition (= No. 55) except for pp. 4-5 and 230-32.

Copies :

Aberdeen, UL, MN.17.155; Amsterdam, KNAW, G 1875^b* (blank S8 missing); Braunschweig, StB, C 495 8* (gathering M missing); Chantilly, Les Fontaines, X 700/601; Durham, Ushaw, XVII.G.9.9* (blank S8 missing); Erlangen, UB, Phl. IX, 144^a*; Gainesville (Fla.), UL, 879.2 S371t; Ghent, UB, Ar.959*; Halle (Saale), ULB, Cl 3650; Hamburg, Johanneum, II 475 c; Hannover, NLB, Le 5655*; Leningrad, BAH, $\frac{9484.0.}{16917.R.}$ and 337-n; Louvain-la-Neuve, BU-UCL, A 67858; Manchester, PL, BR 879.2 S1; Munich, BSB, P.o.lat. 1651^w; Nashville (Tenn.), UL, S879.2 S37t; Oslo, UB, S 21*; Parma, Palatina, Pal. 4572; St Florian, Stift, II 3232/3233; The Hague, KB, 843 C 6*; Toruń, Główna, Ob.7.II.6181; Uppsala, UB, Scripta lat. rec.; Urbana (Ill.), UL, Neo-Latin Plays; Venray, private collection*; Warsaw, Narodowa, XVII.2.9387; Xanten, Stift, Pfarr. 667.

- 62 DANIEL, hoc est Comoedia Sacra Idoli Beli destructionem exhibens. Regensburg, Christoph Fischer, 1642.

Collation :

8° (25 ll., 119 × 67 mm. [D5^r]): A-D⁸ E⁴ [\$5 signed (- A1, E4,5; B4 signed 'A4')], 36 leaves, unnumbered [pp. 1-72].

Contents :

A1: title (verso blank). A2^r: [triple row of type orns] | text of the play, ending on E4^v: 'FIN.IS.' [sic] and followed by an orn.

Notes :

The text of this edition of the *Daniel* appears to have been set from a copy of the 1618 Cologne edition of the second part of Schonaeus's *Terentius Christianus* (= No. 44), in which the same play can be found on sigs C8^r-F5^r (= pp. 47 [misnumbered '49']-89).

It is remarkable, however, that in this 1642 Regensburg edition the prologue to the play is not that to the 1618 *Daniel*, but consists of the first twenty-nine lines of verse of the prologue to the *Nehemias* (one of the six plays of the first part of Schonaeus's *Christian Terence*), to which, moreover, some alterations were made.

There can be no doubt that the play was printed to coincide with its performance on the stage of the Regensburg school-theatre on 14 October 1642⁸⁷. That the book was intended for school use is also clearly indicated on the title-page.

Copy :

Regensburg, SB, Rat. civ. 605 (8°)*.

63a TERENCE CHRISTIANUS SEU COMOEDIAE SACRAE [SEX].

Gouda, Willem van der Hoeve for Hendrick Laurensz at Amsterdam, 1646.

Collation :

8° (36 ll., 123 × 70 mm. [D7°]) : *⁸ A-Y⁸ Z⁴ [\$5 signed (—*1, T4, Z4,5; G3 signed 'C3')], 188 leaves, pp. [16], 1 2-359 360 [misnumbering 222 as '122', 253 as '153'].

Contents :

*1 : engraved title (verso blank). *2^r : foreword [by Cornelius Loosaeus Callidius] : 'PRÆFATIO. | CANDIDO LECTORI, | PVRITATI ET ELEGANTIÆ | Latini sermonis studiofo : & inprimis Gymna- | siarchis, Rectoribus, Didascalis, cæterisque | studioæ pubis formatoribus S.' ending on *8^v. A1^r : 'TERENTII | CHRISTIANI | NAAMAN,' ending on D5^v : 'FINIS.' and followed by an orn. D6^r : 'TERENTII | CHRISTIANI | TOBÆVS,' ending on H5^v : 'FINIS.' H6^r : 'TERENTII | CHRISTIANI | NEHEMIAS.' ending on L7^v : 'FINIS.' L8^r : 'TERENTII | CHRISTIANI | SAVLVS.' ending on P4^v : 'FINIS.' and followed by an orn. P5^r : 'TERENTII | CHRISTIANI | IOSEPHVS.'

⁸⁷ See P. Wild, 'Über Schauspiele und Schaustellungen in Regensburg', in *Verhandlungen des historischen Vereines von Oberpfalz und Regensburg*, 53 (= Neue Folge 45) (Regensburg, 1901), pp. 1-134 (p. 26).

ending on T4^r: 'FINIS.' and followed by an orn. T4^v: 'TERENTII | CHRISTIANI | IVDITHA.' ending on Z4^r: 'FINIS.' and followed by an orn. Z4^v: blank.

Notes :

This first part of Schonaeus's *Terentius Christianus* was, like the second part of his *Christian Terence* (= No. 64) and the third part of his *Lucubrationes* (= No. 65), printed by Willem van der Hoeve at Gouda (see the notes to No. 65 below).

The three parts were published as a unit and sold bound together, with the title-page of part one as the general title-page.

This engraved general title-page is the same as that of the 1629 Hoorn-Amsterdam and 1639 Kampen-Amsterdam editions (= Nos 53 and 59), but the imprint date has been changed from 1629 to 1646.

In comparison with the general title-page of No. 63b below, we are undoubtedly dealing here with its first state.

For a note on the full-page engraved title compartment, see the notes to No. 53 above.

Although it is of course possible that a small number of copies of the 1639 Kampen-Amsterdam edition (= Nos 59-61) was still available in 1647, it is more likely that it is this three-part 1646 Gouda-Amsterdam edition of Schonaeus's plays, elegies, and epigrams which is listed in Hendrick Laurensz's stock catalogue of 1647 on sig. K6^r (= p. 155) as: 'Terentius Christianus, in 8. ibidem [i.e. 'Amstelodami']'. Moreover, we find the book priced here at 1 guilder and 10 stivers⁸⁸.

In 1649 a number of copies were still in stock, as the edition is listed in the catalogue of the books which, some five and a half months after Hendrick Laurensz's death, were sold by public auction in the house of the deceased on 20 July 1649. It is there that we read on sig. 2B3^r (= p. 197): 'T²Erentius Christianus Sconaei 8. Amstelodami 1646'⁸⁹.

We are concerned here with a paginal resetting from the 1629 [i.e. 1639] Kampen-Amsterdam edition (= No. 59) except for sigs *3^v-*5^r, *6^{r-v}, and pp. 14-15 and 142-43.

Copies :

Burgdorf, StB, 2.9628; Cleveland (Ohio), UL, *839.31229 S37t; Helsinki, YK, 15.VI.60.¹); Lawrence (Kans.), UL, Summerfield B625; Luzern, ZB, C3.686.g.8*; Uppsala, UB, Scripta lat. rec.*.

⁸⁸ For a full description of Hendrick Laurensz's 1647 stock catalogue, and locations of copies, see Van Selm (footnote 43 above), p. 45, No. 4.

⁸⁹ For a full description of this 1649 auction catalogue, and locations of copies, see Van Selm (footnote 43 above), p. 46, No. 6.

63b TERENCE CHRISTIANUS SEU COMOEDIAE SACRAE [SEX].

Gouda, Willem van der Hoeve for Hendrick Laurensz at Amsterdam, 1646.

Variant state.

Collation :

See No. 63a above.

Contents :

See No. 63a above.

Notes :

As far as the copperplate engraving of the title-page is concerned, a part of the engraved title was scraped away from the plate, and after having been hammered flat again the plate was re-engraved.

For more notes on this 1646 Gouda-Amsterdam edition, see the notes to No. 63a above.

Copies :

Amsterdam, UB-GU, 455 F 1*; Antwerp, Ruusbroec, 4101 i 9*; Bergen, UB, XXIII Schonaeus; Berlin (GDR), DSB, Xf 2716*; Besançon, BM, 204 929 (title-leaf missing); Bremen, UB, IV.c.617; Brunswick (Maine), Bowdoin, PA3.S371 C13; Cambridge, King's, J.47.26*; Chicago (Ill.), UL, PA8577.S27T3 1646; Copenhagen, KB, 176^l-52-8°; Edinburgh, UL, W* 31.22*; Ghent, UB, B.L. 1758*; Göttingen, NSUB, 8° Poet. Dram. I, 3482; Granada, BU, A-22-292; Groningen, UB, γ h 17*; Haarlem, StB, 44 F 15*; Haarlem, StG, Bibliotheek*; Halberstadt, GB, C 6401; Leeuwarden, Buma, A 525* (title-leaf missing); Leningrad, BAH, $\frac{7145.0.}{10371.R.}$; Leningrad, PB, 6.IIc.6.16 and 6.4.6.34 (title-leaf missing); Leuven, BTF, 38 Y 1646 S*; Leuven, UB-KUL, A 21926*; Leyden, MNL (in the UB), 1014 C 20*; London, BL, 1489.h.32*; Maynooth, St Patrick's, CL.L.6.2; Munich, UB, 8° P.lat.rec. 528^a; Oxford, Bodleian, Antiq.f.N.1646.1*; Philadelphia (Pa.), UL, Special/879/Sch 64; Providence (R.I.), BUL, shelf-mark unknown; Rome, BNC, 6.16.H.38; Rome, Lincei, 93.E.8; Simpelveld, Damianeum, V c α 41*; The Hague, KB, 843 D 28*; Urbana (Ill.), UL, Neo-Latin Plays; Venray, private collection*; Washington, D.C., Folger, PA 8577 S23 A2 1646 Cage; Westmalle, Abdij, 11, 49 (27221); Windsor, Eton, Fe.8.18; Wolfenbüttel, HAB, 97.1 Eth.* and P 1719.8° Helmst.*.

64 TERENCE CHRISTIANI PARS SECUNDA.

Gouda, Willem van der Hoeve for Hendrick Laurensz at Amsterdam, 1646.

Collation :

8° (36 ll., 123 × 70 mm. [K1^r]): A-Q⁸ [\$5 signed (–A1)], 128 leaves, pp. [16], 1-239 240.

Contents :

A1 : title (verso blank). A2^r : dedicatory letter : 'Admodum reverendo, illustri & | amplissimo Viro Dno. Iacobo Chi- | marhæo S. R. E. Protonotario, [...] Domino & Mæcenati suo | multum observando.', dated A4^r : 'Datum Coloniae Anno incarnationis | Dominicæ, Millesimofexto [sic], ipso festo | Nativitatis Mariæ Virginis.' and signed 'Reverend. & illust. Amplitud. | Humillimus cliens. | Gerardus Grevenbruch.', followed by an orn. A4^v : dedicatory poem : 'AD | Cornelium Schonæum Goudanum Gym- | nasiarcham Harlemensem, olim | præceptorem suum.' (38 ll. 'C²Orneli Batavæ moderator fide juventæ,') signed on A5^r : 'Quod voveo, & auguror. | PETRUS SCHRIVERIUS | Harlemensis.' and followed by an orn. A5^v : dedicatory poem : 'AD CORNELIVM | SCHONÆVM Comicum.' (14 ll. 'A²Fer Aristophanes, pallæque repertor honestæ') signed 'T. Schrevelius.' and followed by another dedicatory poem : || 'ALBERTI EVERENI [sic] | EPIGRAMMA' (6 ll. 'D²Um Schonæ vides tam turpia ludicra scena [sic],'). A6^r : dedicatory poem : 'CL. D. CORNELIO SCHO- | NÆO GOVDANO. | Ode' (20 ll. 'V²Anus Deorum cultor, & impiè') signed 'Pangebatur | Arnoldus Mylius, Arn. F. | Brickmannus [sic].' A6^v : commendatory poem : 'Adolphus Schulckenius Geldriensis, | Philosophiæ in Academia Coloniensi, Gymnasij Montis Pro- | fessor, benevolo Lectori.' (18 ll. 'Q²Uisquis studes imbuere mentem moribus,'). A7^r : commendatory poem : 'EIDEM | TERENCE CHRI- | STIANVS. | ΑΝΑΓΡΑΜΜΑΤΙΣΜΟΣ. | EN TVTARE SINVS | CHRISTI.' (11 ll. 'Q²Uisquis flagranti nifu, vigilique labore'). A7^v : commendatory poem : 'In Comædias | Cornelij Schonæi.' (6 ll. 'I²Ngenio Plauti, fultoque [sic] lepore TERENCE') signed 'Lubens posuit | CORNELIUS A DALE.' and followed by another commendatory poem : || 'HADRIANI IVNII | Hexastichon | Sub persona Auctoris.' (6 ll. 'D²UM flores nitidi passim delibo Terenti,'). A8^r : commendatory poem : 'In Terentium Christianum | Cornelij Schonæi.' (14 ll. 'Q²Ualiter infano juvenis lascivus amore') signed 'Iacobus Lom Ruremun- | densis posuit' and followed by another commendatory poem : 'Aliud ejusdem.' (4 ll. 'Induerat corpus Latiali veste Menandri'). A8^v : 'TERENTII | CHRISTIANI | SVSANNA.' ending on D6^v with an orn. D7^r :

'TERENTII | CHRISTIANI | DANIEL.' ending on G3^r with an orn. G3^v: 'TERENTII | CHRISTIANI | TRIVMPHUS CHRISTI.' ending on I5^v: 'FINIS.' and followed by an orn. I6^r: 'TERENTII | CHRISTIANI | TYPHLUS.' ending on L8^r: 'FINIS.' L8^v: 'TERENTII | CHRISTIANI | PENTECOSTE.' ending on O2^v: 'FINIS.' O3^r: 'TERENTII | CHRISTIANI | ANANIAS.' ending on Q8^r: 'FINIS.' and followed by an orn. Q8^v: blank.

Notes :

This second part of Schonaeus's *Terentius Christianus* was, like its first part (= Nos 63a-63b) and like the third part of his *Lucubrationes* (= No. 65), printed by Willem van der Hoeve at Gouda (see the notes to No. 65 below).

We are concerned here with a paginal resetting from the 1639 Kampen-Amsterdam edition (= No. 60) except for sigs A2^r-A4^r and pp. 2-3, 15-16, 22-23, 45-46, 93-94, 136-37, 198-99, and 226-27.

For the 1647 and 1649 catalogues of the stocks of books of Hendrick Laurensz, in which this edition is listed, see the notes to No. 63a above.

Copies :

Amsterdam, UB-GU, 455 F 1*; Antwerp, Ruusbroec, 4101 i 9*; Bergen, UB, XXIII Schonaeus; Berlin (GDR), DSB, Xf 2716*; Besançon, BM, 204 929; Bremen, UB, IV.c.617; Brunswick (Maine), Bowdoin, PA3.S371 C13; Burgdorf, StB, 2.9628; Cambridge, King's, J.47.26*; Chicago (Ill.), UL, PA8577.S27T3 1646; Cleveland (Ohio), UL, *839.31229 S37t; Copenhagen, KB, 176^l-52-8^o; Edinburgh, UL, W* 31.22*; Ghent, UB, B.L. 1758*; Göttingen, NSUB, 8^o Poet. Dram. I,3482; Granada, BU, A-22-292; Groningen, UB, γ h 17*; Haarlem, StB, 44 F 15*; Haarlem, StG, Bibliotheek*; Halberstadt, GB, C 6401; Helsinki, YK, 15.VI.60.¹⁾; Lawrence (Kans.), UL, Summerfield B625; Leeuwarden, Buma, A 525*; Leningrad, PB, 6.IIc.6.16 and 6.4.6.34; Leuven, BTF, 38 Y 1646 S*; Leuven, UB-KUL, A 21926*; Leyden, MNL (in the UB), 1014 C 20*; London, BL, 1489.h.32*; Luzern, ZB, C3.686.g.8*; Maynooth, St Patrick's, CL.L.6.2; Munich, UB, 8^o P.lat.rec. 528^a; Oxford, Bodleian, Antiq.f.N.1646.1*; Philadelphia (Pa.), UL, Special/879/Sch 64; Providence (R.I.), BUL, shelf-mark unknown; Rome, BNC, 6.16.H.38; Rome, Lincei, 93.E.9; Simpelveld, Damianeum, V c α 41*; The Hague, KB, 843 D 28*; Uppsala, UB, Scripta lat. rec.; Urbana (Ill.), UL, Neo-Latin Plays; Venray, private collection*; Washington, D.C., Folger, PA 8577 S23 A2 1646 Cage; Westmalle, Abdij, 11, 49 (27221); Windsor, Eton, Fe.8.18; Wolfenbüttel, HAB, 97.1 Eth.* and P 1719.8^o Helmst.*.

65 LUCUBRATIONUM PARS TERTIA.

Gouda, Willem van der Hoeve for Hendrick Laurensz at Amsterdam, 1646.

Collation :

8^o (36 ll., 123 × 69 mm. [B3^r]): A-S⁸ [\$5 signed (–A1)], 144 leaves, pp. 1-2 3-286 287-288.

Contents :

A1 : title (verso blank). A2^r : dedicatory letter : 'Reverendo D. Domino | Tilmanno a Wou, Rhodianorum | Dominorum apud Harlemenfes | Præfuli. | *Cornelius Schonæus S.*', dated on A3^r : '*Harlemi, ipſis Calendis Ianuarij, | Anno 1603.*' and followed by an orn. A3^v : dedicatory poem : 'Ad CORNELIUM | SCHONÆVM, | *Præceptorem olim ſuum.*' (26 ll. 'D²Um mea mens variis mœrorum quaſſa procel- | lis') signed '*Atque hæc quidem præſfici dicta ſunto. | à PETRO SCHRIVERIO Harlemenſi.*' A4^r : dedicatory poem : 'EPIGRAMMA | In tertiam Lucubrationum | C. Schonæi partem.' (20 ll. 'F²ESTA coronatis niteant aulæa theatris,') signed '*Theodorus Schrevelius.*' A4^v : 'BAPTISTES | Sacra, nova Tragico- | comœdia.' A5^r : '*Argumentum in Baptiſten, Carmine | heroico redditum.*' (17 ll. 'I²LLE ſalutiferi vocalis buccina Regis') signed '*Theodorus Schrevelius.*' On D1^r : 'FINIS.' followed by an orn. D1^v : 'DYSCOLI | COMOEDIA NOVA.' ending on F1^v : 'FINIS.' and followed by an orn. F2^r : 'PSEVDOSTRATIOTÆ. | FABULA LVDICRA.' ending on H3^r : 'FINIS.' H3^v : 'CVNÆ FABVLA | LVDICRA.' ending on K3^r : 'FINIS.' K3^v : 'VITULUS | FABVLA LVDICRA.' ending on M5^r : 'FINIS.' M5^v : 'LIBER ELEGiarUM.' ending on P3^r : 'FINIS.' and followed by an orn. P3^v : 'LIBER | EPIGRAMMATUM.', introduced by a dedicatory letter : 'PROBITATE, ATQUE ERUDI- | tione inſigni, Eugenio Perebomio, Goudano, | Cornelius Schonæus S.' (P3^v-P4^r) and ending on S7^v : 'FINIS.', followed by Schonæus's *ſymbolum* : 'NULLUM SIMULATUM DIUTURNUM.', an orn., and the colophon : || 'GOUDÆ,' || '*Apud Guilielmum vander Hoeve. 1646.*' S8 : blank.

Notes :

A paginal resetting from the 1639 Kampen-Amsterdam edition (= Nos 61a-61b) except for pp. 4-5, 56-57, and 230-31.

From the colophon on sig. S7^v (= p. 286) it appears that the present three-part edition of Schonæus's *Lucubrationes*, published by Hendrick Laurensz at Amsterdam in 1646 (= Nos 63-65), was printed in Gouda by Willem van der Hoeve.

For the 1647 and 1649 catalogues of the stocks of books of Hendrick Laurensz, in which this edition is listed, see the notes to No. 63a above.

Copies :

Amsterdam, UB-GU, 455 F 1*; Antwerp, Ruusbroec, 4101 i 9*; Bergen, UB, XXIII Schonæus; Berlin (GDR), DSB, Xf 2716^a; Besançon, BM, 204 929;

Bremen, UB, IV.c.617; Brunswick (Maine), Bowdoin, PA3.S371 C13; Burgdorf, StB, 2.9628; Cambridge, King's, J.47.26* (in this copy gatherings Q and R have been interchanged); Chicago (Ill.), UL, PA8577.S27T3 1646; Cleveland (Ohio), UL, *839.31229 S37t; Copenhagen, KB, 176¹-52-8°; Edinburgh, UL, W* 31.22*; Ghent, UB, B.L. 1758*; Göttingen, NSUB, 8° Poet. Dram. I,3482; Granada, BU, A-22-292; Groningen, UB, γ h 17*; Haarlem, StB, 44 F 15*; Haarlem, StG, Bibliotheek*; Halberstadt, GB, C 6401; Helsinki, YK, 15.VI.60.²); Lawrence (Kans.), UL, Summerfield B625; Leeuwarden, Buma, A 525*; Leningrad, PB, 6.IIc.6.16 and 6.4.6.34; Leuven, BTF, 38 Y 1646 S*; Leuven, UB-KUL, A 21926*; Leyden, MNL (in the UB), 1014 C 20*; London, BL, 1489.h.32*; Luzern, ZB, C3.686.g.8*; Maynooth, St Patrick's, CL.L.6.2; Munich, UB, 8° P.lat.rec. 528^a; Oxford, Bodleian, Antiq.f.N.1646.1* (blank S8 missing); Paris, BN, Yc. 9462*; Philadelphia (Pa.), UL, Special/879/Sch 64; Providence (R.I.), BUL, shelf-mark unknown; Rome, BNC, 6.16.H.38; Rome, Lincei, 93.E.10; Simpelveld, Damianeum, V c α 41* (M5-S8 missing; M5^r supplied in red ink in manuscript); The Hague, KB, 843 D 28*; Uppsala, UB, Scripta lat. rec.; Urbana (Ill.), UL, Neo-Latin Plays; Venice, Marciana, 85.C.199; Venray, private collection* (blank S8 missing); Washington, D.C., Folger, PA 8577 S23 A2 1646 Cage; Westmalle, Abdij, 11, 49 (27221); Windsor, Eton, Fe.8.18; Wolfenbüttel, HAB, 97.1 Eth.* and P 1719.8° Helmst.*

66 TERENCE CHRISTIANUS SEU COMOEDIAE SACRAE [SEX].

Leipzig, Timotheus Höhn for Michael Cubach at Lüneburg, 1647.

Collation :

8° (31 ll., 130 × 78 mm. [S8^v]): †⁸ A-P⁸ Q⁴ R-2A⁸ [\$5 signed (–†1, Q4,5)], 196 leaves, pp. [16], 1-60 61-64 [*var* : p. 2 unnumbered]; ²1-68; ³1-56; ⁴1-60; ⁵1-63 64; ⁶1-64.

Title in red and black.

Contents :

†1 : title (verso blank). †2^r : foreword [by Cornelius Loosaeus Callidius] : 'PRÆFATIO. | CANDIDO LECTORI, | PURITATI ET ELEGANTIÆ | LATINI SERMONIS STUDIOSO : ET | *inprimis Gymnasiarchis, Rectoribus, Didascalis, | cæterisq; studioæ pubis formato- | ribus S.*' ending on †8^v. A1^r : [band of type orns] | 'TERENTII | CHRISTIANI | NAAMAN.' ending on D6^v : 'FINIS.' D7^r-D8^v : blank. E1^r : [band of type orns] | 'TERENTII | CHRISTIANI | TOBÆUS.' ending on I2^v : 'FINIS.' I3^r : [band of type orns] | 'TERENTII | CHRISTIANI | NEHEMIAS.' ending on M6^v : 'FINIS.' M7^r : [band of type orns] | 'TERENTII | CHRISTIANI | SAULUS.' ending on Q4^v : 'FINIS.'

R1^r: [band of type orns] | 'TERENTII | CHRISTIANI | JOSEPHUS.' ending on V8^r: 'FINIS.' V8^v: blank. X1^r: [band of type orns] | 'TERENTII | CHRISTIANI | JUDITHA.' ending on 2A8^v: 'FINIS.' and followed by an orn.

Notes:

A paginal resetting from the 1620 Cologne edition (= No. 46) except for the title-leaf gathering and pp. 49-60 of the play *Saulus*.

The title-pages of various copies exhibit differences in register between the red and black lines, which are due to two-impression colour printing (see the notes to No. 24c above).

Copies:

Aberdeen, UL, SB 8792 Sch 2*; Greifswald, UB, Ds 1173 Droysen; Halle (Saale), ULB, AB 44 $\frac{18}{k,10}$; Leipzig, UB, Poet.lat.rec. 437*; Lublin, Główna, St.8179; Lund, UB, Vitt. Nylat.; Münster, UB, X 3652*; Regensburg, BZB, SWS Ant. 409a; San Marino (Calif.), Huntington, 387293; Toruń, Główna, Ob.7.II.2875; Trondheim, UB, LibR Ke 8 ζ *; Vilnius, Mokslinė, III 1056/1; Wolfenbüttel, HAB, P 1720.8° Helmst.*; Wrocław, BU, 372892/8 N 1767/; Zwickau, RB, 17.12.50.

67 TERENTII CHRISTIANI PARS SECUNDA.

Leipzig, Timotheus Hön for Michael Cubach at Lüneburg, 1647.

Collation:

8° (31 ll., 130 × 78 mm. [L8°]): (?)⁸ A-Q⁸ [\$5 signed (-(?)¹, K3)], 136 leaves, pp. [16], 1-254 255-256 [misnumbering 65 as '95', 204 as '104', 214 as '114'; misprinting 230 as '-30' with an illegible printed '2'].

Contents:

(?)¹: title (verso blank). (?)^{2r}: dedicatory letter: 'ADMODUM RE- | VERENDO, ILLUSTRIS | ET AMPLISSIMO | VIRO | Dⁿ. JACOBO CHI- | MARRHÆO, | S.R.E. Protonotario, [...] Domino & Mecænati fuo multum | obfervando.', dated on (?)^{4v}: 'Datum Coloniae Anno in- | carnationis Dominicæ, Millefimo- | fexto [sic], ipfo fexto Nativitatis Mariæ Vir- | ginis.' and signed 'Reverend. & Illust. Amplitud. Tuæ | Humilimus cliens. | Gerhardus Grevenbruch.' (?)^{5r}: dedicatory poem: 'AD CORNELIUM SCHO- | NÆUM GOVDANUM GYMNASIAR- | cham Harlemensem, olim Præcepto- | rem suum. (38 ll. 'C²Orneli Batavæ moderator fide juventæ:.) signed on (?)^{5v}: 'Quod voveo, & auguror.

| PETRUS SCHRIVERIUS | Harlemenfis.' On (?)5^v: dedicatory poem: 'AD CORNELIUM SCHONÆUM | COMICUM.' (14 ll. 'A²Fer, Aristophanes, pallæq̃; repertor honestæ') signed on (?)6^r: 'T. Schrevelius'. On (?)6^r: dedicatory poem: 'ALBERTI EUFRENII | EPIGRAMMA.' (6 ll. 'D²Um Schonæ vides tam turpia ludicra scenæ,' [var: 'foenæ,']) followed by another dedicatory poem: 'CL. D. CORNELIO SCHO- | NÆO GOVDANO. | ODE.' (20 ll. 'V²Anus Deorum cultor, & impiè') signed on (?)6^v: 'Pangebatur | Arnoldus Milius, Arn. F. | Birckmannus.' On (?)6^v: commendatory poem: 'ADOLPHUS SCHULCKE- | NIUS GELDRIENSIS PHILOSOPHIÆ | in Academia Colonienfi, Gymnasii Montis Professor, | benevolo Lectori.' (18 ll. 'Q²Uisquis studes imbuere mentem moribus,'). On (?)7^r: commendatory poem: 'EIDEM | TERENTIUS CHRISTIA- | NUS. | ANAGRAMMA | EN TUTARE SINUS | CHRISTI.' (11 ll. 'Q²Uisquis flagranti nifu vigiliq̃; labore'). On (?)7^v: commendatory poem: 'IN COMOEDIAS CORN. | SCHONÆI.' (6 ll. 'I²Ngenio Plauti, cultioq̃; lepore TERENTI,') signed 'Lubens posui | CORNELIUS à Dale.' and followed by another commendatory poem: 'Hadriani Junii Hexastichon, sub | persona auctoris.' (6 ll. 'D²Um flores nitidi pasfim delibo Terenti'). (?)8^r: commendatory poem: 'IN TERENTIUM CHRISTIANUM | CORNELII SCHONÆI.' (14 ll. 'Q²Ualiter infano Juvenis lascivus amore') signed 'Jacobus Lom Ruremun- | denfis posuit.' and followed by another commendatory poem: 'ALIUD EJUSDEM.' (4 ll. 'I²Nduerat corpus Latiali veste Menandri'). (?)8^v: [band of type orns] | 'TERENTII | CHRISTIANI | SUSANNA.' ending on C7^v. C8^r: 'TERENTII CHRISTIANI | DANIEL.' ending on F5^r: 'FINIS.' and followed by an orn. F5^v: 'TERENTII | CHRISTIANI | TRIUMPHUS CHRISTI.' ending on H8^v: 'FINIS.' II^r: 'TERENTII | CHRISTIANI | TYPHLUS.' ending on L4^r: 'FINIS.' L4^v: 'TERENTII | CHRISTIANI | PENTECOSTE.' ending on N8^v: 'FINIS.' OI^r: 'TERENTII | CHRISTIANI | ANANIAS.' ending on Q7^v: 'FINIS.' and followed by an orn. Q8: blank.

Notes :

A paginal resetting (except for sigs (?)2^r-(?)7^v) from the Cologne 1631 (= No. 56) and 1606 (= Nos 32a-32b) editions, which both seem to have been used by the printer as copy-text.

Copies :

Aberdeen, UL, SB 8792 Sch 2*; Greifswald, UB, Ds 1173 Droysen; Halle

(Saale), ULB, AB 44 $\frac{18}{k,10}$; Leipzig, UB, Poet.lat.rec. 437*; Lublin, Główna, St.8179; Lund, UB, Vitt. Nylat.; Münster, UB, X 3652*; Regensburg, BZB, SWS Ant. 409a; San Marino (Calif.), Huntington, 387293; Toruń, Główna, Ob.7.II.2875; Trondheim, UB, LibR Ke 8 ζ * (in this volume parts 2 and 3 have been interchanged; blank Q8 missing); Vilnius, Mokslinė, III 1056/2; Wolfenbüttel, HAB, P 1720.8° Helmst.*; Wrocław, BU, 372892/8 N 1767/; Zwickau, RB, 17.12.50.

68 LUCUBRATIONUM PARS TERTIA.

Leipzig, Timotheus Höhn for Michael Cubach at Lüneburg, 1647.

Collation:

8° (31 ll., 129 × 78 mm. [A6^r]): A-S⁸ T⁴ [\$5 signed (–A1, H3, Q4, R3, T4,5; F5 signed 'E5')], 148 leaves, pp. 1-3 4-295 296 [*var*: misnumbering 136 as '36' or '6', probably due to bad inking].

Contents:

A1: title (verso blank). A2^r: dedicatory letter: 'REVERENDO D. | DOMINO TILMANNO | à WOV, RHODIANORUM DO- | MINORUM APUD HARLEMENSES | PRÆSULI. | *Cornelius Schonæus S.*, dated on A2^v: 'Harlemi, ipfis calendis Ja- | nuarii, Anno 1603.' A3^r: 'BAPTISTES | SACRA ET NOVA | TRAGICO-COMOEDIA.' ending on C7^r: 'FINIS.' C7^v: 'DYSCOLI | COMOEDIA NOVA.' ending on E8^v: 'FINIS.' F1^r: 'PSEVDOSTRA- | TIOTÆ. | Fabula Ludicra.' ending on H3^r: 'FINIS.' H3^v: 'CUNÆ FABULA | LUDICRA.' ending on K4^r: 'FINIS.' K4^v: 'VITULUS, | FABULA LUDICRA.' ending on M7^r: 'FINIS.' M7^v: 'LIBER ELEGiarum.' ending on P7^r: 'FINIS ELEGiarum.' and followed by type orns. P7^v: 'LIBER | EPIGRAMMATUM.', introduced by a dedicatory letter: '*Probitate, atq₃ eruditione insigni, | EUGENIO PEREBOMIO, | GOUDANO, | CORNELIUS SCHONÆUS S.*' (P7^v-P8^r) and ending on T4^r: 'FINIS.', followed by Schonaus's *symbolum*: 'NULLUM SIMULATUM DIUTURNUM.' T4^v: blank.

Notes:

A paginal resetting from the 1628 Cologne edition (= No. 52) except for page 62 (omitting the four lines of verse which had been printed twice by error in the copy-text) and the *Liber Epigrammatum* which seems to be missing in the copy-text (see the notes to No. 52 above).

As regards the text of the book of epigrams in this 1647 Leipzig edition, I

do not know from which edition it was set. However, from a comparison with the readings of the epigrams in other editions, it does not seem impossible to suppose that the printer, in setting his texts of the epigrams, made use of a copy of the 1628 Hoorn-Amsterdam edition (= No. 55) (either directly or via a manuscript copy made by the editor, if there was any) and perhaps of a copy of a Cologne edition (e.g. No. 36 above).

Copies :

Aberdeen, UL, SB 8792 Sch 2*; Greifswald, UB, Ds 1173 Droysen; Halle (Saale), ULB, AB 44 $\frac{18}{k,10}$; Leipzig, UB, Poet.lat.rec. 437*; Lublin, Główna, St.8179; Lund, UB, Vitt. Nylat.; Münster, UB, X 3652*; Regensburg, BZB, SWS Ant. 409a; San Marino (Calif.), Huntington, 387293; Toruń, Główna, Ob.7.II.2875; Trondheim, UB, LibR Ke 8 ζ * (in this volume parts 2 and 3 have been interchanged); Vilnius, Mokslinė, III 1056/3; Wolfenbüttel, HAB, P 1720.8° Helmst.* (on p. 168 there is bad inking at the beginning of all lines); Wrocław, BU, 372892/8 N 1767/; Zwickau, RB, 17.12.50.

69 TERENCE CHRISTIANUS SEU COMOEDIAE SACRAE [SEX].

Frankfurt-am-Main, An unidentified printer for Peter Haubold, 1652.

Collation :

8° (31 ll., 128 × 74 mm. [B4 τ]) : †⁸ A-P⁸ Q⁴ R-2A⁸ [\$5 signed (–†1, Q4,5)], 196 leaves, pp. [16], 1-60 61-64; ²¹1-68 [*var* : misnumbering 24 as '12']; ³¹1-56; ⁴¹1-60; ⁵¹1-63 64; ⁶¹1-64.

Title in red and black.

Contents :

†1 : title (verso blank). †2^r : foreword [by Cornelius Loosaeus Callidius] : 'PRÆFATIO. | CANDIDO LECTORI, | PVIRITATI ET ELEGANTIÆ | LATINI SERMONIS STVDIOSO:ET | inprimis Gymnasiarchis, Rectoribus, Didacta- | lis cæterisq₃ studioæ pubis formato- | ribus S.' ending on †8^v. A1^r : [orn.] | 'TERENTII | CHRISTIANI | NAAMAN.' ending on D6^v : 'FINIS.' D7^r-D8^v : blank. E1^r : [double row of type orns] | 'TERENTII | CHRISTIANI | TOBÆUS.' ending on I2^v : 'FINIS.' I3^r : [double row of type orns] | 'TERENTII | CHRISTIANI | NEHEMIAS.' ending on M6^v : 'FINIS.' M7^r : [double row of type orns] | 'TERENTII | CHRISTIANI | SAULUS.' ending on Q4^v : 'FINIS.' R1^r : [triple row of type orns] | 'TERENTII | CHRISTIANI | JOSEPHUS.' ending on V8^r : 'FINIS.' V8^v : blank. X1^r : [quadruple row of type orns] | 'TERENTII | CHRISTIANI | JUDITHA.' ending on 2A8^v : 'FINIS.'

Notes

A paginal resetting from the 1647 Leipzig edition (= No. 66).

The title-pages of various copies exhibit differences in register between the red and black lines, which are due to two-impression colour printing (see the notes to No. 24c above).

The device on the title-page, measuring 36 × 35 mm., is the one of the publisher of the book, the Copenhagen bookseller⁹⁰ Peter Haubold who, from 1646 to 1679 (?), also seems to have carried on a publishing business in Frankfurt-am-Main, where several of his publications appeared⁹¹.

For a similar device of Haubold and its description, see Mogens Haugsted, 'Ældre danske bogtrykker- og forlæggemarkers', in *Fund og Forskning i Det kongelige Biblioteks samlinger*, 2 (Copenhagen, 1955), pp. 39-58 (p. 56).

Haubold had the *Terentius Christianus* of Schonaeus printed at his own expense ('proprijs suis sumptibus'), because he thought it a 'libellus studiosæ iuventuti perquam utilis'. However, the sales of the book apparently did not proceed as satisfactorily as he had hoped because, by his own words, his interests were damaged by other printers (publishers) who, from motives of gain, also printed (brought out) an edition of the same book ('aliorum vero lucripetarum eundem libellum recudentium fraude')⁹².

For this reason, when he planned a new edition of the *Terentius Christianus* in 1672 (see Nos 83-85 below), he asked the emperor to grant him a privilege of six years in order to be protected 'erga eiuscemodj fraudulentas imitationes' and the consequent financial loss⁹³.

I have been unable to trace the printer of this edition.

Copies :

Augsburg, UB, 02/ III.7.8°. 180; Bamberg, SB, L.r.o. 6 (1); Bremen, UB, IV.c.618; Budapest, MTAK, 551.675/1; Copenhagen, KB, 176¹-52-8°; Emden, BGK, Philos 8° 369; Freiburg i. Br., D 9294 (title-leaf gathering missing); Geneva, BPU, Hd 1048; Hamburg, SUB, A/212 250; Hildesheim, StB, XII

⁹⁰ Vienna, Österreichisches Staatsarchiv, Abt. : Haus-, Hof- und Staatsarchiv, Bestand Reichshofrat, Impressorien Fz. 28, ff. 142^r, 143^r, 152^r, 153^r, 155^v, 156^r, and 159^v. Here Haubold is called (or calls himself) : 'ciuis & bibliopola Hafniensis', i.e. 'Burger und Buchführer zu Copenhagen'. See also footnote 91 below.

⁹¹ For more information about Peter Haubold, which seems to be scarce, see Josef Benzing, 'Die deutschen Verleger des 16. und 17. Jahrhunderts', in *Archiv für Geschichte des Buchwesens*, 2 (Frankfurt-am-Main, [1960]), pp. 445-509 (p. 466^b) and Ingrid Ilse, 'Bøger og boghandlere under Christian V', in *Fund og Forskning i Det kongelige Biblioteks samlinger*, 25 (Copenhagen, 1981), pp. 19-46 (passim).

⁹² Presumably the three-part 1652 Cologne edition of Schonaeus's works (= Nos 72-74) and the 1656 Várad edition of his thirteen Bible plays (= No. 76) are referred to here. If Haubold's version is credible, then the 1652 Frankfurt-am-Main edition is likely to have been put on the market before copies of the 1652 Cologne edition went on sale.

⁹³ Vienna, Österreichisches Staatsarchiv, Abt. : Haus-, Hof- und Staatsarchiv, Bestand Reichshofrat, Impressorien Fz. 28, f. 142^r.

J 192; Leipzig, UB, Poet.lat.rec. 438* (blank D7,8 missing); Leningrad, PB, 6.4.6.25 and 6.4.6.153; Leuven, BTF, 4606 C 17*; Lutherstadt-Wittenberg, BEP, SW 1357 8°; Marburg/Lahn, UB, XVI C 393*; Neuchâtel, Pasteurs, 2679; Poznań, Główna, Ow.37460; Rouen, BM, p 3809; Strasburg, BNU, Cd 103 713; Szczecin, BP, XVII.4353.I; Trondheim, UB, Ke 8ζ*; Turin, BN, F.IX.232/1-2; Warsaw, Narodowa, XVII.2.8258; Wolfenbüttel, HAB, P 1721.8° Helmst.* (page number 13 is not present because the leaf has been repaired); Würzburg, UB, L.r.r.o. 53 (title-leaf missing); Zwickau, RB, 6.1.46.

70 THERENTII CHRISTIANI PARS SECUNDA.

Frankfurt-am-Main, An unidentified printer for Peter Haubold, 1652.

Collation :

8° (31 ll., 128 × 75 mm. [L7^r]): (?)⁸ A-Q⁸ [\$5 signed (–(?)¹, K3)], 136 leaves, pp. [16], 1-46 47 48-254 255-256 [misnumbering 204 as '104', 214 as '114'; var : p. 8 unnumbered].

Contents :

(?)¹: title (verso blank). (?)^{2^r}: dedicatory letter: 'ADMODUM | REVERENDO, IL- | LUSTRI ET AMPLISSIMO | VIRO | Dⁿ. JACOBO CHI- | MARRHÆO, | S. R. E. Protonotario, [...] Domino & | Mecænati fuo multum | obfervando.', dated on (?)^{4^r}: 'Datum Coloniae Anno incar- | nationis Dominicae, Millefimo fexto [sic], ipfo | fefto Nativitatis Mariae Virginis.' and signed 'Reverend. & Illuſt. Amplitud. Tuæ | Humilimus cliens, | Gerhardus Grevenbruch.' (?)^{4^v}: blank. (?)^{5^r}: dedicatory poem: 'AD CORNELIVM SCHO- | NÆVVM GOVDANVM GYMNASIAR- | cham Harlemenfem, olim Præceptorem | fuum.' (38 ll. 'C²Orneli Batavæ moderator fide juventæ:') signed on (?)^{5^v}: 'Quod voveo, & auguror. | PETRUS SCHRIVERIUS | Harlemenfis.' On (?)^{5^v}: dedicatory poem: 'AD CORNELIVM SCHONÆVM | COMICVM.' (14 ll. 'A²Fer, Ariſtophanes, pallæq; repertor honeſtæ') signed on (?)^{6^r}: 'T. Schrevelius.' On (?)^{6^r}: dedicatory poem: 'ALBERTI EVFRENII | EPIGRAMMA.' (6 ll. 'D²Um Schonæe vides tam turpia ludicra ſcenæ,') followed by another dedicatory poem: 'CL. D. CORNELIO SCHO- | NÆO GOVDANO. | ODE.' (20 ll. 'V²Anus Deorum cultor, & impiè') signed on (?)^{6^v}: 'Pangebatur | Arnoldus Milius, Arn. F. | Birckmannus.' On (?)^{6^v}: commendatory poem: 'ADOLPHVS SCHVLCKE- | NIVS GELDRIENSIS PHILOSOPHIAE | in Academia Coloniaenſi, Gymnafii Montis profeſſor, | benevolo Lectori.' (18 ll. 'Q²Uisquis ſtudes [var: 'fndes'] imbuere mentem moribus,'). On

(?)7^r: commendatory poem: 'EIDEM | TERENTIVS CHRISTIA- | NVS. | ANAGRAMMA | EN TUTARE SINUS | CHRISTI.' (11 ll. 'Q²Uisquis flagranti nifu vigiliq; labore'). On (?)7^v: commendatory poem: 'IN COMOEDIAS CORN. | SCHONÆI.' (6 ll. 'I²Ogenio [sic] Plauti,cultoq; lepore TERENTI,') signed 'Lubens pofui | CORNELIUS à Dale.' and followed by another commendatory poem: 'Hadriani Iunii Hexaftichon, sub | perfona auctoris.' (6 ll. 'D²Um flores nitidi paffim delibo Terenti'). (?)8^r: commendatory poem: 'IN TERENTIUM CHRISTIANUM | CORNELII SCHONÆI.' (14 ll. 'Q²Ualiter infano Juvenis lascivus amore') signed 'Iacobus Lom Ruremunden- | fis pofuit.' and followed by another commendatory poem: 'ALIUD EIUSDEM.' (4 ll. 'I²Nduerat corpus Latiali veste Menandri'). (?)8^v: [double row of type orns] | 'TERENTII | CHRISTIANI | SUSANNA.' ending on C7^v. C8^r: 'TERENTII CHRISTIANI | DANIEL.' ending on F5^r: 'FINIS.' F5^v: 'TERENTII | CHRISTIANI | TRIUMPHUS CHRISTI.' ending on H8^v: 'FINIS.' II^r: 'TERENTII | CHRISTIANI | TYPHLUS.' ending on L4^r: 'FINIS.' L4^v: 'TERENTII | CHRISTIANI | PENTECOSTE.' ending on N8^v: 'FINIS.' OI^r: 'TERENTII | CHRISTIANI | ANANIAS.' ending Q7^v: 'FINIS.' and followed by an orn. Q8: blank.

Notes:

A paginal resetting from the 1647 Leipzig edition (= No. 67) except for sigs (?)2^v-(?)4^v.

I have been unable to trace the printer of this edition, who is the same as that of No. 69 above and No. 71 below.

Copies:

Augsburg, UB, 02/ III.7.8°. 180; Bamberg, SB,L.r.r.o. 6 (2); Bremen, UB, IV.c.618; Budapest, MTAK, 551.675/II; Copenhagen, KB, 176^l-52-8°; Emden, BGK, Philos 8° 369; Freiburg i. Br., D 9294; Geneva, BPU, Hd 1048; Hamburg, SUB, A/212 250; Hildesheim, StB, XII J 192; Leipzig, UB, Poet.lat.rec. 438*; Leningrad, PB, 6.4.6.25; Leuven, BTF, 4606 C 17*; Lutherstadt-Wittenberg, BEP, SW 1357 8°; Marburg/Lahn, UB, XVI C 393*; Neuchâtel, Pasteurs, 2679; Poznań, Główna, Ow.37460; Rouen, BM, p 3809; Strasburg, BNU, Cd 103 713; Szczecin, BP, XVII.4353.I; Trondheim, UB, Ke 8ζ*; Turin, BN, F.IX.232/1-2; Warsaw, Narodowa, XVII.2.8258; Wolfenbüttel, HAB, P 1721.8° Helmst.*; Würzburg, UB, L.r.r.o. 53; Zwickau, RB, 6.1.46.

71 LUCUBRATIONUM PARS TERTIA.

Frankfurt-am-Main, An unidentified printer for Peter Haubold, 1652.

Collation :

8°: (31 ll., 128 × 75 mm. [A6^r]): A-S⁸ T⁴ [\$5 signed (–A1, Q4, R3, T4,5; F5 signed ‘E5’)], 148 leaves, pp. 1-3 4-295 296 [misnumbering 41 as ‘21’, 100 as ‘101’, 239 as ‘259’].

Contents :

A1 : title (verso blank). A2^r : dedicatory letter : ‘REVERENDO D. | DOMINO TILMANNO | à WOV, RHODIANORUM DO- | MINORUM APUD HARLEMENSES | PRÆSULI. | *Cornelius Schonæus S.*, dated on A2^v : ‘Harlemi,ipfis calendis Ja- | nuarii Anno 1603.’ A3^r : ‘BAPTISTES | SACRA ET NOVA | TRAGICO-COMOEDIA.’ ending on C7^r : ‘FINIS.’ C7^v : ‘DYSCOLI | COMOEDIA NOVA.’ ending on E8^v : ‘FINIS.’ F1^r : ‘PSEUDOSTRA- | TIOTÆ. | Fabula Ludicra.’ ending on H3^r : ‘FINIS.’ H3^v : ‘CUNÆ FABULA | LUDICRA.’ ending on K4^r : ‘FINIS.’ K4^v : ‘VITULUS, | FABULA LUDICRA.’ ending on M7^r : ‘FINIS.’ M7^v : ‘LIBER ELEGiarum.’ ending on P7^r : ‘FINIS ELEGiarum.’ and followed by type orns. P7^v : ‘LIBER | EPIGRAMMATUM.’, introduced by a dedicatory letter : ‘*Probitate, atq₃ eruditione infigni,* | EUGENIO PEREBOMIO, | GOUDANO, | CORNELIUS SCHONÆUS, S.’ (P7^v-P8^r) and ending on T4^r : ‘FINIS.’, followed by Schonæus’s *symbolum* : ‘NULLUM SIMULATUM DIUTURNUM.’ T4^v : blank.

Notes :

A paginal resetting from the 1647 Leipzig edition (= No. 68).

I have been unable to trace the printer of this edition, who is the same as that of Nos 69 and 70 above.

Copies :

Augsburg, UB, 02/ III.7.8°. 180; Bamberg, SB, L.r.r.o. 6 (3); Bremen, UB, IV.c.618; Budapest, MTAK, 551.675/III; Copenhagen, KB, 176^l-52-8°; Emden, BGK, Philos 8° 369; Freiburg i. Br., D 9294; Geneva, BPU, Hd 1048; Hamburg, SUB, A/212 250; Hildesheim, StB, XII J 192; Leipzig, UB, Poet.lat.rec. 438*; Leningrad, PB, 6.4.6.25; Leuven, BTF, 4606 C 17*; Lutherstadt-Wittenberg, BEP, SW 1357 8°; Marburg/Lahn, UB, XVI C 393*; Neuchâtel, Pasteurs, 2679; Poznań, Główna, Ow.37460; Rouen, BM, p 3809; Strasburg, BNU, Cd 103 713; Szczecin, BP, XVII.4353.I; Trondheim, UB, Ke 8ç*; Turin, BN, F.IX.232/1-2; Warsaw, Narodowa, XVII.2.8258; Wolfenbüttel, HAB, P 1721.8° Helmst.*; Würzburg, UB, L.r.r.o.53; Zwickau, RB, 6.1.46.

72 TERENCEIUS CHRISTIANUS SEU COMOEDIAE SACRAE [SEX].

Cologne, An unidentified printer for Jost Kalckhoven, 1652.

Collation :

8° (38 ll., 131 × 69 mm. [L5^r]) : *⁸ A-X⁸ Y⁴ [\$5 signed (+*6 (signed '*5'); —*1, D4, E3, L2, R4, V4, Y4,5; *6 signed '*5')], 180 leaves, pp. [16], 1 2-343 344 [misnumbering 43 as '42', (var : 64 as '54', 277 as '272')].

Contents :

*1 : title (verso blank). *2^r : foreword [by Cornelius Loosaeus Callidius] : [double row of type orns] | 'PRÆFATIO | CANDIDO LECTORI, | puritati & elegantiae Latini sermonis studiofo : | & inprimis Gymnasiarchis, Rectoribus, Di- | dascalis, cæterisque studiosæ pubis for- | matoribus S.' ending on A1^r. A1^v : [double row of type orns] | 'TERENTII CHRI- | STIANI NAA- | MAN,' ending on D5^r : 'FINIS.' and followed by an orn. D5^v : [double row of type orns] | 'TERENTII CHRI- | STIANI TOBÆVS.' ending on H3^v : 'FINIS.' H4^r : [double row of type orns] | 'TERENTII CHRI- | STIANI NEHEMIAS.' ending on L4^r : 'FINIS.' and followed by type orns. L4^v : [double row of type orns] | 'TERENTII CHRI- | STIANI SAVLVVS.' ending on O8^r : 'FINIS.' and followed by type orns. O8^v : [double row of type orns] | 'TERENTII CHRI- | STIANI IOSE- | PHVS.' ending on S6^v : 'FINIS.' and followed by type orns. S7^r : [double row of type orns] | 'TERENTII CHRI- | STIANI IVDITHA.' ending on Y4^r : 'FINIS.' and followed by type orns. Y4^v : blank.

Notes :

The text of this edition appears to have been set from a copy of the 1646 Gouda-Amsterdam edition (= Nos 63a-63b).

I have been unable to trace the printer of this edition. In any event, the words 'sumptibus' and 'bibliopola' which appear in the title imprints of this three-part 1652 Cologne edition (= Nos 72-74)⁹⁴ clearly indicate that Jost Kalckhoven was not the actual printer. He seems to have been working in Cologne mainly as a publisher and bookseller from 1641 to 1669/70⁹⁵.

Copies :

Abbeville, BM, Lovandre 4137; Bornheim-Walberberg, St Albert, 6/36/13; Chantilly, Les Fontaines, X 700/606; Esztergom, ESK, $\frac{2-32-1}{6803}$; Gotha, FB, P 2378/1; Leningrad, PB, 6.2c.6.36; Liège, BP, K XIV 6; Limburg, DBO, B 456*;

⁹⁴ See also the title imprints of, e.g., Nos 69-71 above, where the same words are used, and those of Nos 66-68 above, where instead of the word 'sumptibus' the synonym 'impensis' is used.

⁹⁵ See Severin Corsten, 'Kalckhoven (*Calcovius*, *Kalcoven*), Jost (*Jodocus*)', in *Neue deutsche Biographie*, XI (Berlin, [1977]), pp. 49^b-50^a; cf. Benzing, p. 254, No. 120.

London, BL, 11712.aaa.2*; London, Warburg, NAH 7540*; Maastricht, UB, 3260 F 18* (K6 and N3 missing); Mainz, StB, I.t.468*; New Haven (Conn.), YUL, Gr14¹⁶; New York (N.Y.), CUL, 878 Sch6 R1; New York (N.Y.), UTS, BS98 S37 K 1652; Paderborn, EAB, 62 A 75; Paris, BN, Yc. 9458*; Passau, SB, Adb(b) $\frac{58}{12}$; Rome, BNC, 42 4 K 13; Salzburg, UB, 39.655 I; Strasburg, BNU, Cd 103 711 and Cd 103 712; Stuttgart, WLB, fr.D.8° 6394; Toruń, Główna, Ob.7.II.4742; Wiesbaden, HLB, Iq 7374* (page number 43, misnumbered '42', cut off).

73 TERENCE CHRISTIANI PARS SECUNDA.

Cologne, An unidentified printer for Jost Kalckhoven, 1652.

Collation :

8° (38 ll., 131 × 69 mm. [H5°]): A-P⁸ [\$5 signed (–A1)], 120 leaves, pp. 1-12 13-240.

Contents :

A1 : title (verso blank). A2' : dedicatory letter : [double row of type orns] | 'Admodum reverendo, illustri & | amplissimo viro Dno. Iacobo Chimar- | rhæo S. R. E. Protonotario, [...] Domino & Mæcenati suo multum | observando.', dated on A3^v : 'Datum Coloniae Anno incarnationis Do- | minicæ, Millefimo sexcentesimo sexto, ipso fe- | sto Nativitatis Mariæ Virginis.' and signed 'Reverend. & illust. Amplitud. | Humilimus cliens. | Gerardus Grevenbruch.', followed by type orns. A4' : dedicatory poem : || 'AD | CORNELIVM SCHONÆVM Gou- | danum Gymnasiarcham Harlemen- | sem, olim præceptorem | suum.' (38 ll. 'C²Orneli Batavæ moderator fide iuventæ,') signed on A4^v : 'Quod voveo, & auguror. | PETRVS SCHRIVERIVS | Harlemensis.' On A4^v : dedicatory poem : || 'AD CORNELIVM SCHO- | NÆVM Comicum.' (14 ll. 'A²Fer Aristophanes, pallæq; repertor honestæ') signed 'T, Schrevelius.' A5' : dedicatory poem : 'ALBERTI EVERENI [sic] | EPIGRAMMA' (6 ll. 'D²Vm Schonæ vides tam turpia ludicra scena [sic],') followed by another dedicatory poem : || 'CL. D. CORNELIO SCHONÆO | GOVDANO. | Ode' (20 ll. 'V²Anus Deorum cultor, & impiè') signed 'Pangebatur | Arnoldus Mylius, Arn. F. | Birckmannus.' A5^v : commendatory poem : || 'Adolphus Schulckenius Geldriensis, Philosophiæ | in Academia Coloniaensi, Gymnasij Mon- | tis Profeffor, benevolo Lectori.' (18 ll. 'Q²Vifquis studes imbuere mentem moribus,') followed by another commendatory poem : || 'EIDEM |

TERENTIVS CHRI- | STIANVS. | ANAΓPAMMATEMOΣ. | *EN*
TVTARE SINVS | *CHRISTI.*' (11 ll. 'Q²Vifquis flagranti nifu, vigilique
labore'). On A6^r: commendatory poem: || 'In Comœdias. | *Cornelij*
Schonæi.' (6 ll. 'I²Ngenio Plauti, fultoque [*sic*] lepore TERENTI') signed
'*Lubens posuit* | CORNELIVS A DALE.' and followed by another commen-
datory poem: || 'HADRIANI IVNII | *Hexastichon* | Sub persona
Auctoris.' (6ll. 'D²Vm flores nitidi passim delibo Terenti,'). On A6^v:
commendatory poem: || 'In Terentium Christianum Cor- | nelij Schonæi.'
(14 ll. 'Q²Valiter infano juvenis lascivus amore') signed '*Iacobus Lom*
Ruremun- | *denfis posuit*' and followed by another commendatory poem:
'*Aliud eiusdem.*' (4 ll. 'Induerat corpus Latiali veste Menandri'). A7^r:
[double row of type orns] | 'TERENTII CHRIS- | TIANI SVSANNA.'
ending on D4^r. On D4^r: [double row of type orns] | 'TERENTII CHRI- |
STIANI,' [DANIEL] ending on F7^r. F7^v: [double row of type orns]
| 'TERENTII CHRI- | STIANI TRIVMPHVS | CHRISTI.' ending
on H8^v: '*FINIS.*' I1^r: [double row of type orns] | 'TERENTII CHRI- |
STIANI TYPHLVS.' ending on L2^v: '*FINIS.*' L3^r: [double row of
type orns] | 'TERENTII CHRI- | STIANI PENTE- | COSTE.' ending
on N4^v: '*FINIS.*' and followed by type orns. N5^r: [double row of
type orns] | 'TERENTII CHRI- | STIANI ANANIAS.' ending on
P8^v: '*FINIS.*' and followed by type orns.

Notes:

The text of this edition appears to have been set from a copy of the 1646 Gouda-Amsterdam edition (= No. 64).

I have been unable to trace the printer of this edition, who is the same as that of No. 72 above and No. 74 below.

Copies:

Abbeville, BM, Lovandre 4137; Bornheim-Walberberg, St Albert, 6/36/13;
Chantilly, Les Fontaines, X 700/607; Esztergom, ESK, $\frac{2-32-1}{6803}$; Gotha, FB, P
2378/1; Leningrad, PB, 6.2c.6.36; Liège, BP, K XIV 6; Limburg, DBO, B 456*;
London, BL, 11712.aaa.2*; London, Warburg, NAH 7540*; Mainz, StB, I.t.468*;
New Haven (Conn.), YUL, Gr14¹⁶; New York (N.Y.), CUL, 878 Sch6 R1;
New York (N.Y.), UTS, BS98 S37 K 1652; Paderborn, EAB, 62 A 75; Paris,
BN, Yc. 9459*; Passau, SB, Adb(b) $\frac{58}{12}$; Rome, BNC, 42 4 K 13; Salzburg,
UB, 39.655 I; Strasburg, BNU, Cd 103 711 and Cd 103 712; Stuttgart, WLB,
fr.D.8° 6394; Toruń, Główna, Ob.7.II.4742; Wiesbaden, HLB, Iq 7374*.

74 LUCUBRATIONUM PARS TERTIA.

Cologne, An unidentified printer for Jost Kalckhoven, 1652.

Collation :

8° (38 ll., 131 × 69 mm. [N3^r]) : A-Q⁸ R⁴ [\$5 signed (– A1,4, P4, Q5, R4,5; F5 signed ‘E5’)], 132 leaves, pp. 1-2 3-262 263-264 [misnumbering (var : 5 as ‘6’), 73 as ‘37’].

Contents :

A1 : title (verso blank). A2^r : dedicatory letter : [double row of type orns] | ‘Reverendo D. Domino Tilman- | no a VVou, Rhodianorum Domino- | rum apud Harlemenſes Præfuli. | *Cornelius Schonæus S.*’, dated on A2^v : ‘*Harlemi, ipſis Calendis Ianuarii, Anno 1603.*’ A3^r : dedicatory poem : || ‘AD CORNELIVM | SCHONÆVM. | *Præceptorem olim ſuum.*’ (26 ll. ‘D²Um mea mens variis mœrorum quaſſa pro- | cellis’) signed ‘*Atque hæc quidem præſſicini dicta ſunto.* | à PETRO SCHRIVERIO Harlemenſi.’ A3^v : dedicatory poem : ‘EPIGRAMMA | In tertiam Lucubrationum C. | Schonæi partem.’ (20 ll. ‘F²Eſta coronatis niteant aulæa theatris,’) signed ‘*Theodorus Schrevelius.*’ A4^r : [double row of type orns] | ‘BAPTISTES SA- | CRA, NOVA TRAGI- | co-Comœdia.’ On A4^v : ‘*Argumentum in Baptiſten, Carmine heroico | redditum.*’ (17 ll. ‘I²LLE ſalutiferi vocalis buccina Regis’) signed on A4^v : ‘*Theodorus Schrevelius.*’ On C6^v : ‘FINIS.’ C7^r : [double row of type orns] | ‘DYSCOLI COMOË | DIA NOVA.’ ending on E6^r : ‘FINIS.’ and followed by type orns. E6^v : [double row of type orns] | ‘PSEVDOSTRA- | TIOTÆ. FABVLA | LVDICRA.’ ending on G6^v. On G6^v : [double row of type orns] | ‘CVNÆ FABVLA | LVDICRA.’ ending on I5^r. On I5^r : [double row of type orns] | ‘VITVLVS FABV- | LA LVDICRA.’ ending on L5^v. On L5^v : [double row of type orns] | ‘LIBER ELEGIVM.’ ending on O1^v. On O1^v : || [LIBER] ‘EPIGRAMMATVM.’, introduced by a dedicatory letter : ‘PROBITATE, ATQVE ERVDITIONE | inſigni, Eugenio Perebomio, Goudano, Cor- | nelius Schonæus S.’ (O1^v-O2^r) and ending on R3^v : ‘FINIS.’, followed by Schonæus’s *ſymbolum* : ‘NVLLVM SIMULATUM DIUTVRNV.’ and an orn. R4 : blank.

Notes :

The text of this edition appears to have been set from a copy of the 1646 Gouda-Amsterdam edition (= No. 65).

I have been unable to trace the printer of this edition, who is the same as that of Nos 72 and 73 above.

Copies :

Abbeville, BM, Lovandre 4137; Amsterdam, UB-GU, 1207 H 13* (blank R4 missing); Bornheim-Walberberg, St Albert, 6/36/13; Chantilly, Les Fontaines, X 700/607; Esztergom, ESK, $\frac{2-32-1}{6803}$; Gotha, FB, P 2378/1; Leningrad, PB, 6.2c.6.36; Liège, BP, K XIV 6; Limburg, DBO, B 456*; London, BL, 11712.aaa.2* (blank R4 missing); London, Warburg, NAH 7540*; Mainz, StB, I.t.468*; New Haven (Conn.), YUL, Gr14¹⁶; New York (N.Y.), CUL, 878 Sch6 R1; New York (N.Y.), UTS, BS98 S37 K 1652; Paderborn, EAB, 62 A 75; Paris, BN, Yc. 9460*; Passau, SB, Adb(b) $\frac{58}{12}$; Rome, BNC, 42 4 K 13; Salzburg, UB, 39.655 I; Strasburg, BNU, Cd 103 711 and Cd 103 712; Stuttgart, WLB, fr.D.8° 6394; Toruń, Główna, Ob.7.II.4742; Wiesbaden, HLB, Iq 7374*.

75 TERENTIUS CHRISTIANUS SIVE COMOEDIAE DUAE [TOBAEUS, JUDITHA], PSEUDOSTRATIOTES.

London, Richard Bishop for the Stationers' Company, 1652.

Collation :

8° (37 ll., 124 × 70 mm. [E1^r]): A-I⁸ [\$4 signed (–A1)], 72 leaves, pp. 1-2 3-144.

Contents :

A1^r: title. A1^v: foreword [by the editor]: '*Ad Lectorem.*' On A1^v: [TOBÆUS] ending on D6^v: 'FINIS.' D7^r: 'JUDITHA.' ending on G7^r: 'FINIS.' G7^v: '¶ PSEUDOSTRATIOTÆ | FABULA IOCOSA. | atque ludicra.' ending on I8^v: || 'FINIS.' ||.

Notes :

The text of this edition is likely to have been set from a copy of the 1632 Cambridge edition (= No. 57).

The printer's identity is masked under the initials R. B., standing for the name of Richard Bishop, as can be deduced from the use of the same type ornaments and initials in works printed by Bishop between 1647 and 1651⁹⁶.

⁹⁶ See, e.g., William Dade Gen., *Dade, 1647. A New Almanack and Prognostication*: ... (London, Printed by Richard Bishop for the Company of Stationers), sig. A2^r (a copy of this work is in Oxford, Bodleian, Ms. Ashm. 80 (10)); Iohn Cartheny, *The Voyage of the Wandring Knight* ... (London, Printed by Richard Bishop, and are to be sold by William Gilbertson at the signe of the Bible without Newgate, 1650), sig. H1^v (a copy of this work is in Oxford, Bodleian, 4° Rawl. 269); and William Baudwin (& Thomas Palfreyman), *A Treatise of Morall Philosophy* ... (London, Printed by Richard Bishop, 1651), sigs A2^r and I8^v (a copy of this work is in Oxford, Bodleian, Vet. A3 f.745).

For a note on the English editions of two of Schonaeus's biblical dramas under the title *Terentius Christianus* and his farce *Pseudostratotes*, see the notes to No. 17 above.

Copies :

Oxford, Bodleian, Crynes 268*; Stanford (Calif.), UL, 879.2 S371.

76 TERENCE CHRISTIANUS SEU COMOEDIAE SACRAE.

Várad (Oradea), Ábrahám Kertész Szenczi, 1656.

Collation :

8° (30 ll., 126 × 71 mm. [A6^r]) : *⁸ (*1 + χ1.2) A-2S⁸ 2T⁴ [\$5 signed (– *1, I3, 2B5, 2F3, 2N3, 2P4, 2R3, 2S4, 2T4,5; 2G2 signed 'G2', 2G3 signed 'G3', 2G4 signed 'G4', 2N4 signed 'N4')], 342 leaves, pp. [20], 1-128 129 130-182 183 184-243 244 245-457 458 459-576 577 578-662 663-664 [misnumbering 158 as '148', 364 as '346', 475 as '675', 662 as '962'].

Contents :

*1 : title (verso blank). *(χ1^r) : dedicatory letter : [triple row of type orns] | '*Generofis, Nobilibus, ac optimæ expe- | ctationis Adoleſcentibus.* | ALEXANDRO KASZA. | STEPHANO FEKETE. | FRANCISCO PETRI. | *Nobilitate ac prudentiâ eminentium | Dominorum;* | D. STEPHANI KASZA, de Halmágy. | D. NICOLAI FEKETE, de Debrecen. | D. STEPHANI PETRI, de Nagybánya. | *Filiis unicê dilectis ſalutem, & ſtudiorum | incrementum in ſpem patriæ fæ- | licifſimum.*' signed on *(χ2^v) : '*Vobis veſtriſque progreſſibus addictus,* | ABRAHAMUS SZENCI.' *2^r : foreword by the printer [i.e. Cornelius Loosaeus Callidius] : [double row of type orns] | '*TYPOGRAPHVS CANDI- | DO LECTORI, PURITATIS ET ELE- | gantiae Latini ſermonis ſudioſo : & in primis Gymna- | ſiarchis, Rectoribus, Didacticalis, Pædagogis, cæte- | riſque ſtudioſæ pubis formatoribus* | SALUTEM.' ending on *8^r. *8^v : commendatory poem : '*ADOLPHUS SCHULCKENIUS | Geldrienſis, Philoſophiæ in Academia Colonienſi, | Gymnaſii Montis Profeſſor, benevolo | Lectori.*' (18 ll. 'Q²Uifquis ſtudes imbuere mentem moribus,') followed by another commendatory poem : '*CORNELIUS A DALE IN COMOEDIAS | Cornelii Schonæi Goudani.*' (6 ll. 'I²Ngenio Plauti, fultóque [sic] lepore TERENCE,'). A1^r : [band of type orns] | 'TERENTII | CHRISTIANI, | NAAMAN.' ending on D6^v. On D6^v : || 'TERENTII | CHRISTIANI, | TOBÆUS.' ending on H8^v : 'FINIS.'

11^r: [row of type orns] | 'TERENTII | CHRISTIANI, | NEHEMIAS.' ending on M3^v: 'FINIS.' M4^r: [row of type orns] | 'TERENTII | CHRISTIANI | SAVLVVS.' ending on Q2^r. Q2^v: [row of type orns] | 'TERENTII | CHRISTIANI | JOSEPHUS.' ending on V2^r. On V2^r: || 'TERENTII | CHRISTIANI | JUDITHA.' ending on Z8^v. On Z8^v: || 'TERENTII | CHRISTIANI | SUSANNA.' ending on 2C8^r. On 2C8^r: || 'TERENTII | CHRISTIANI | DANIEL.' ending on 2F5^r with a group of type orns below. 2F5^v: [row of type orns] | 'TERENTII | CHRISTIANI | TRIUMPHUS CHRISTI.' ending on 2I1^r. On 2I1^r: || 'TERENTII | CHRISTIANI | TYPHLVS.' ending on 2L4^v. On 2L4^v: || 'TERENTII | CHRISTIANI | PENTECOSTE.' ending on 2N8^v. 2O1^r: [row of type orns] | 'TERENTII | CHRISTIANI | ANANIAS.' ending on 2Q7^r. On 2Q7^r: || 'BAPTISTES | SACRA ET NOVA | TRAGICO-COMOEDIA.' and 'ARGVMENTUM IN BAPTISTEN, | Carmine heroico redditum.' (17 ll. 'I²Lle *salutiferi vocalis buccina Regis*,'; 2Q7^{r-v}) [poem by Theodorus Schrevelius]. On 2T3^v: 'FINIS.' 2T4: blank.

Notes :

There are indications that the text of this edition, containing only Schonaeus's thirteen biblical dramas, was set from one (or more) three-part *Terentius Christianus* volume(s) printed by Grevenbroich at Cologne (perhaps in 1614-1612-1614, = Nos 40-42).

The foreword to the reader on sigs *2^r-*8^r has not been written, as is suggested, by the printer but is from the hand of Cornelius Loosaeus Callidius and has been taken over from the Cologne edition which was used as copy-text.

For the printer's device on the title-page, representing the coat of arms of the Bethlen family of Iktár (a family patronizing the activities of his printing house), see J. Siebmacher's *Grosses und allgemeines Wappenbuch*, Volume IV.12, *Der Adel von Siebenbürgen* (Nuremberg, 1898), p. 13^a and Pl. 11.

Copies :

Budapest, MTAK, RM.II.98 (description from microfilm); Budapest, OSK, P.O.Lat. 2561 (4 incomplete copies, all lacking their title-leaf).

- 77 TERENCE CHRISTIANUS SIVE COMOEDIAE DUA [TOBAEUS, JUDITHA], PSEUDOSTRATIOTES.

Oxford, Anne Lichfield for the Stationers' Company, 1660.

Collation :

8° (37 ll., 121 × 69 mm. [G3^v]): A-I⁸ [\$4 signed (-A1, C4, D4; H4 signed 'H')], 72 leaves, pp. 1-2 3-144 [misnumbering 3 as '(1)', 72-3 as '70-1', 79 as '67'].

Contents :

A1^r: title. A1^v: foreword [by the editor]: ‘*Ad Lectorem.*’ On A1^v: [TOBÆUS] ending on D6^v: ‘FINIS.’ D7^r: ‘JUDITHA.’ ending on G7^r: ‘FINIS.’ G7^v: ‘¶ PSEUDOSTRATIOTÆ | FABULA JOCOSA, | atque ludicra.’ ending on I8^v: || ‘FINIS.’ ||.

Notes :

A paginal resetting from the 1652 London edition (= No. 75) except for pp. 33-38 and 40-62.

The printer’s identity is masked under the initials A. L., standing for the name of Anne Lichfield⁹⁷.

For a note on the English editions of two of Schonaeus’s biblical dramas under the title *Terentius Christianus* and his farce *Pseudostratotes*, see the notes to No. 17 above.

Copies :

Durham, Ushaw, XVII.D.4.26*; Paris, Arsenal, Re 15435.

78 THERENTII CHRISTIANI JOSEPHUS.

Åbo, Johan(nes) Winter, 1670.

Collation :

8° (30 ll., 123 × 75 mm. [A3^r]): A-E⁸ [\$5 signed (–A1)], 40 leaves, pp. 1-2 3-80.

Contents :

A1^r: title. A1^v: ‘THERENTII CHRISTIANI, | JOSEPHUS.’ ending on E8^v: ‘FINIS.’ and followed by an orn.

Notes :

It seems likely that the text of this edition of the *Josephus* was set from a manuscript copy made by an editor (Gezelius? — see below), who perhaps also had made use of other editions, but primarily had chosen the text of the play in the 1608 Cologne edition of the first part of Schonaeus’s *Terentius Christianus* (= Nos 35a-35b, sigs R1^r-V8^r) as copy-text.

As is indicated on the title-page, this edition is printed ‘in usum Studiosae Juventutis, ludos scenicos adamantis’, which certainly means, witness the title-page of the *Dyscoli* (see No. 82 below), that the book was intended for the use of the scholars of the Latin schools in the grand-duchy of Finland. No doubt

⁹⁷ See Falconer Madan, *Oxford Books: A Bibliography of Printed Works Relating to the University and City of Oxford or Printed or Published There. With Annals and Appendixes*, 3 vols (Oxford, 1895-1931), III, *Oxford Literature 1651-1680*, 137, No. 2527.

the four 1670 Åbo editions described below under Nos 79-82 served this same purpose.

Johan(nes) Carlsson Winter, the printer of these five plays, was until his death in 1705 the master-printer of the Bishops Johan(nes) Gezelius (father and son) who, from 1668 to 1713, had a printing house in Åbo. Hence the words *Typis GEZELIANIS*, which can be found in the title imprints of works printed by Winter⁹⁸.

It would seem probable that Bishop Johan(nes) Gezelius Sr was the editor of these five plays by Schonaeus, since a fair number of school-books and books intended for the Academia Aboensis were printed at his printing house in Åbo, as well as other works (see Gardberg, footnote 98 below, *passim*).

Copies :

Åbo/Turku, ÅAB, Gad. 3008* and IV cl; Chantilly, Les Fontaines, X 700/608; Helsinki, YK, Rv. Kaunokirjallisuus 2; Lund, UB, Vitt. Nylat. (2 copies, one of which was available to me in the form of photocopies); Stockholm, KB, $\frac{F 1700}{2541}$ Sv. Saml. Före 1700 Litt. Nylat.; Strasburg, BNU, Cd 103 714.

79 TERENTII CHRISTIANI DANIEL.

Åbo, Johan(nes) Winter, 1670.

Collation :

8° (30 ll., 122 × 75 mm. [C1^r]): A-C⁸ D⁴ [\$5 signed (– A1, D4,5)], 28 leaves, pp. 1-2 3-55 56.

Contents :

A1^r: title. A1^v: 'TERENTII CHRISTIANI | DANIELIS, | *Actorum Nomina*'. On D4^r: 'FINIS.' followed by an orn. D4^v: blank.

Notes :

It would not seem unlikely that the text of this edition of the *Daniel* was set from a manuscript copy made by an editor (Gezelius?: see the notes to No. 78 above), who perhaps also had made use of other editions, but primarily had chosen the text of the play in the 1612 Cologne edition of the second

⁹⁸ For father and son Gezelius and their printing house, see Carl-Rudolf Gardberg, *Boktrycket i Finland intill freden i Nystad* (Helsinki, 1948), pp. 161-213 and Olof Mustelin, 'Gezelius, Johannes' (1 and 2), in *Svenskt biografiskt lexikon*, XVII (Stockholm, 1967-69), pp. 101^b-07^a.

The words *Typis GEZELIANIS*, indicating Gezelius's printing house, occur on the title-page of, e.g., Erasmus's *Libellus aureus, De civilitate morum puerilium ... cum idiomate Svecico, Germanico et Finnonico, ...*, a school-book printed by Winter at Åbo in 1670 (a copy of this work is to be found in one Lund University Library volume (shelf-mark: Vitt. Nylat.), in which also the copies of the five plays by Schonaeus, printed at Åbo in 1670, are bound together).

part of Schonaeus's *Terentius Christianus* (= No. 40, sigs C8^r-F5^r, i.e. pp. 47-89) as copy-text.

For a note on this edition, which was intended for school use, and its printer, see the notes to No. 78 above.

Copies :

Åbo/Turku, ÅAB, Gad. 3008*; Chantilly, Les Fontaines, X 700/608; Helsinki, YK, Rv. Kaunokirjallisuus 2; Lund, UB, Vitt. Nylat. (this copy was available to me in the form of photocopies); Stockholm, KB, $\frac{F 1700}{2541}$ Sv. Saml. Före 1700 Litt. Nylat.; Strasburg, BNU, Cd 103 714.

80 TERENTII CHRISTIANI TRIUMPHUS CHRISTI.

Åbo, Johan(nes) Winter, 1670.

Collation :

8° (30 ll., 122 × 75 mm. [C2^r]) : A-C⁸ [\$5 signed (– A1)], 24 leaves, pp. 1-2 3-48 [*var* : p. 13 unnumbered].

Contents :

A1^r: title. A1^v: 'TERENTII CHRISTIANI | TRIUMPHUS CHRISTI.' ending on C8^v: 'FINIS.' and followed by an orn.

Notes :

There is some reason to believe that the text of this edition of the *Triumphus Christi* was set from a manuscript copy made by an editor (Gezelius?: see the notes to No. 78 above), who perhaps also had made use of other editions, but primarily had chosen the text of the play in the 1612 Cologne edition of the second part of Schonaeus's *Terentius Christianus* (= No. 40, sigs F5^r-H1^v, i.e. pp. 89-128) as copy-text.

For a note on this edition, which was intended for school use, and its printer, see the notes to No. 78 above.

Copies :

Åbo/Turku, ÅAB, Gad. 3008* and IV cl; Chantilly, Les Fontaines, X 700/608; Helsinki, YK, Rv. Kaunokirjallisuus 2; Lund, UB, Vitt. Nylat. (2 copies, one of which was available to me in the form of photocopies); Stockholm, KB, $\frac{F 1700}{2541}$ Sv. Saml. Före 1700 Litt. Nylat.; Strasburg, BNU, Cd 103 714.

81 TERENTII CHRISTIANI PENTECOSTE.

Åbo, Johan(nes) Winter, 1670.

Collation :

8° (30 ll., 122 × 75 mm. [A7^r]) : A-C⁸ [\$5 signed (– A1; *var* : B3 signed ‘B5’)], 24 leaves, pp. 1-2 3-48 [*var* : p. 19 unnumbered].

Contents :

A1^r : title. A1^v : ‘TERENTH CHRISTIANI, | PENTECOSTE.’ ending on C8^v : ‘FINIS.’ and followed by an orn.

Notes :

There are indications that the text of this edition of the *Pentecoste* was set from a manuscript copy made by an editor (Gezelius?: see the notes to No. 78 above), who perhaps also had made use of other editions, but primarily had chosen the text of the play in the 1612 Cologne edition of the second part of Schonaeus’s *Terentius Christianus* (= No. 40, sigs L4^v-N8^v, i.e. pp. 168-208) as copy-text.

For a note on this edition, which was intended for school use, and its printer, see the notes to No. 78 above.

Copies :

Åbo/Turku, ÅAB, Gad. 3008* and IV cl; Chantilly, Les Fontaines, X 700/608; Helsinki, YK, Rv. Kaunokirjallisuus 2; Lund, UB, Vitt. Nylat. (2 copies, one of which was available to me in the form of photocopies); Stockholm, KB, F 1700
2541 Sv. Saml. Före 1700 Litt. Nylat.; Strasburg, BNU, Cd 103 714.

82 COMOEDIA DYSCOLI.

Åbo, Johan(nes) Winter, 1670.

Collation :

8° (30 ll., 122 × 75 mm. [B1^r]) : A-B⁸ C⁴ [\$5 signed (– A1, C4,5)], 20 leaves, pp. 1-2 3-40.

Contents :

A1^r : title. A1^v : ‘COMOEDIA NOVA | DYSCOLI.’ ending on C4^v : ‘FINIS.’

Notes :

In all likelihood the text of this edition of the *Dyscoli* was set from a manuscript copy made by an editor (Gezelius?: see the notes to No. 78 above), who perhaps also had made use of other editions, but primarily had chosen the text of the play in the 1609 Cologne edition of the third part of Schonaeus’s *Lucubrationes* (= No. 36, sigs D3^r-F4^v, i.e. pp. 53-88) as copy-text.

For a note on this edition, which was intended for school use, and its printer, see the notes to No. 78 above.

Copies :

Åbo/Turku, ÅAB, Gad. 3008*; Chantilly, Les Fontaines, X 700/608; Helsinki, YK, Rv. Kaunokirjallisuus 2; Lund, UB, Vitt. Nylat. (2 copies, one of which was available to me in the form of photocopies); Stockholm, KB, $\frac{F 1700}{2541}$ Sv. Saml. Före 1700 Litt. Nylat.; Strasburg, BNU, Cd 103 714; Uppsala, UB, Sv./Sv. litter./Dramatik and Sv./Språkv. / Saml./Grammatic. 17.

83 TERENCE CHRISTIANUS SEU COMOEDIAE SACRAE [SEX].

Frankfurt-am-Main, Johann Andreae Jr for Peter Haubold, 1672.

Collation :

8° (31 ll., 128 × 77 mm. [R7^v]) : †⁸ A-Z⁸ 2A⁴ [\$5 signed (—†1, 2A3,4,5)], 196 leaves, pp. [16], 1-245 246 [misnumbering 212 as '112']; ²¹1-64; ³¹1-64 65-66.

Title in red and black.

Contents :

†1 : title (verso blank). †2^r : foreword [by Cornelius Loosaeus Callidius] : 'PRÆFATIO. | CANDIDO LECTORI, PVKITATI | ET ELEGANTIAE LATINI SERMONIS | Studiofo, & inprimis Gymnasiarchis, Recto- | ribus, Didascalis cæterisq; studioæ | pubis formatoribus | S.' ending on †8^v. A1^r : [quadruple row of type orns] | 'TERENTII | CHRISTIANI | NAAMAN.' ending on D6^v : 'FINIS.' and followed by an orn. D7^r : [quadruple row of type orns] | 'TERENTII | CHRISTIANI | TOBÆUS.' ending on H8^v : 'FINIS.' I1^r : [quadruple row of type orns] | 'TERENTII | CHRISTIANI | NEHEMIAS.' ending on M4^v : 'FINIS.' M5^r : [quintuple row of type orns] | 'TERENTII | CHRISTIANI | SAVLVVS.' ending on Q3^r : 'FINIS.' and followed by an orn. Q3^v : blank. Q4^r : [triple row of type orns] | 'TERENTII | CHRISTIANI | JOSEPHUS.' ending on V3^v : 'FINIS.' and followed by an orn. V4^r : [triple row of type orns] | 'TERENTII | CHRISTIANI | JUDITHA.' ending on 2A3^v : 'FINIS.' and followed by an orn. 2A4 : blank.

Notes :

In all probability we are concerned here with a paginal resetting from the 1620 Cologne edition (= No. 46) except for the title-gathering, pp. 46-47 and 57-58 of the *Naaman*, pp. 92-93 and 124-27 of the *Tobæus*, pp. 137-38, 146-49, 152-53, and 166-69 of the *Nehemias*, pp. 59-64 of the *Josephus*, and pp. 60-64 of the play *Juditha*. Nevertheless, it is quite possible that also a copy of another

edition, most likely that of Frankfurt-am-Main 1652 (= No. 69), was used as copy-text. Only by a critical edition of the plays we can hope to get a clear answer to this.

The title-pages of various copies exhibit differences in register between the black and red lines, which are due to two-impression colour printing (see the notes to No. 24c above).

The device on the title-page is that of the Copenhagen publisher and bookseller Peter Haubold (see the notes to No. 69 above) with his initials in mirror image below the picture. Measuring *c.* 45 × *c.* 58 mm. it is a larger and more elaborate version of the 36 × 35 mm. form on the title-page of the 1652 Frankfurt-am-Main edition (= No. 69).

The privilege which is indicated on the title-page was granted by the emperor, Leopold I, to Peter Haubold on 11 August 1672 for a period of six years 'sub poena 6 Mar[carum] auri in contraventores'⁹⁹.

Copies :

Åbo/Turku, TYK, Hs. I 408 (title-leaf missing); Admont, Stift, 86/252; Amsterdam, UB-GU, 373 G 27*; Bamberg, SB, L.r.r.o. 112*; Bremen, UB, IV.c.619*; Copenhagen, KB, 1761-52-8°; Düsseldorf, UB, Ev.G. 1184; Göttingen, NSUB, 8° Poet. Dram. I,3485; Halle (Saale), ULB, AB 40 $\frac{4}{h,6}$; Leningrad, BAH, $\frac{3525.0}{13820-22}$; Leningrad, PB, 6.IIc.6.18; Lund, UB, Vitt. Nylat.; Marburg/Lahn, UB, XVI C 393^a; Rome, Casanatense, r.III.12-14; Vienna, ÖNB, +35.X.139; Winterthur, StB, G 338; Wolfenbüttel, HAB, 55.1 Eth.* (blank 2A4 missing) and P 1722.8° Helmst.*; Wrocław, BU, 473194; Zurich, ZB, Gal III 153 and Rq 432.

84 TERENTII CHRISTIANI PARS SECUNDA.

Frankfurt-am-Main, Johann Andreae Jr for Peter Haubold, 1672.

Collation :

8° (31 ll., 128 × 77 mm. [E1^v]) : (?)⁸ A-Q⁸ [\$5 signed (–(?)1; I2 signed 'I3')], 136 leaves, pp. [16], 1-46 47 48-254 255-256 [misnumbering 204 as '104'].

Contents :

(?)1 : title (verso blank). (?)2^r : dedicatory letter : 'ADMODUM | REVERENDO, IL- | LVSTRI ET AMPLISSIMO | VIRO | Dⁿ.

⁹⁹ Vienna, Österreichisches Staatsarchiv, Abt. : Haus-, Hof- und Staatsarchiv, Bestand Reichshofrat, Impressorien Fz. 28, ff. 142^r and 159^v.

JACOBO CHI- | MARRHÆO, | S. R. E. Protonotario, [...] Domino & | Meccenati suo multum ob- | fervando., dated on (?)4^r: 'Datum Coloniae Anno incarnatio- | nis Dominicae, Millefimo sexto [sic], ipso festo | Nativitatis Mariae Virginis.' [var: 'Virginis:'] and signed 'Reverend. & Illustr. Amplitud. Tuae | humilimus cliens, | Gerhardus Grevenbruch.' (?)4^v: blank. (?)5^r: dedicatory poem: [row of type orns] | 'AD | CORNELIUM SCHONÆUM | Goudanum Gymnasiarcham Harlemensem, | olim Praeceptorem suum.' (38 ll. 'C²Orneli Batavæ moderator fide juventæ:') signed on (?)5^v: 'Quod voveo & auguror. | PETRUS SCHRIVERIUS | Harlemenfis.' On (?)5^v: dedicatory poem: 'AD CORNELIVM SCHONAEVM | COMICVM.' (14 ll. 'A²Fer, Aristophanes, pallæq; repertor honestæ') signed on (?)6^r: 'T. Schrevelius.' On (?)6^r: dedicatory poem: 'ALBERTI EVFRENII | EPIGRAMMA.' (6 ll. 'D²Um Schonæ vides tam turpia ludicra scenæ,') followed by another dedicatory poem: 'CL. D. CORNELIO SCHO- | NÆO GOVDANO. | ODE.' (20 ll. 'V²Anus Deorum cultor, & impiè') signed on (?)6^v: 'Pangebatur | Arnoldus Milius, Arn.F. | Birckmannus.' On (?)6^v: commendatory poem: 'ADOLPHVS SCHVLCKENIVS | GELDRIENSIS PHILOSOPHIAE IN | Academia Colonienfi, Gymnasii Montis Pro- | fessor, benevolo Lectori.' (18 ll. 'Q²Uisquis studes imbuere mentem moribus,'). On (?)7^r: commendatory poem: 'EIDEM | TERENTIUS CHRISTIA- | NVS. | ANAGRAMMA, | EN TUTARE SINUS | CHRISTI.' (11 ll. 'Q²Uisquis flagranti nifu vigiliq; labore'). On (?)7^v: commendatory poem: 'IN COMOEDIAS CORN. | SCHONÆI.' (6 ll. 'I²Ngenio Plauti, cultoque lepore TERENTI,') signed 'Lubens posui | CORNELIUS à Dale.' followed by another commendatory poem: 'Hadriani Iunii Hexastichon, sub | persona auctoris.' (6 ll. 'D²Um flores nitidi passim delibo Terenti'). (?)8^r: commendatory poem: 'IN TERENTIUM CHRISTIANUM | CORNELII SCHONÆI.' (14 ll. 'Q²Ualiter infans Juvenis lascivus amore') signed 'Jacobus Lom Ruremun- | densis posuit.' and followed by another commendatory poem: 'ALIUD EJUSDEM.' (4 ll. 'I²Nduerat corpus Latiali veste Menandri'). (?)8^v: [triple row of type orns] | 'TERENTII | CHRISTIANI | SUSANNA.' ending on C7^v. C8^r: 'TERENTII CHRISTIANI | DANIEL.' ending on F5^r: 'FINIS.' F5^v: 'TERENTII | CHRISTIANI | TRIUMPHUS CHRISTI.' ending on H8^v: 'FINIS.' II^r: 'TERENTII | CHRISTIANI | TYPHLUS.' ending on L4^r: 'FINIS.' L4^v: 'TERENTII | CHRISTIANI | PENTECOSTE.' ending on N8^v: 'FINIS.' OI^r: 'TERENTII |

CHRISTIANI | ANANIAS.' ending on Q7^v: 'FINIS.' and followed by an orn. Q8: blank.

Note:

In all probability we are concerned here with a paginal resetting from the 1652 Frankfurt-am-Main edition (= No. 70).

Copies:

Åbo/Turku, TYK, Hs. I. 408; Admont, Stift, 86/252; Amsterdam, UB-GU, 373 G 27*; Bamberg, SB, L.r.r.o. 112*; Bremen, UB, IV.c.619*; Copenhagen, KB, 176^l-52-8°; Düsseldorf, UB, Ev.G. 1184; Göttingen, NSUB, 8° Poet. Dram. I,3485; Halle (Saale), ULB, AB 40 $\frac{4}{h,6}$; Leningrad, $\frac{3525.0.}{13820-22}$; Leningrad, PB, 6.IIc.6.18; Lund, UB, Vitt. Nylat.; Marburg/Lahn, UB, XVI C 393*; Rome, Casanatense, r.III.12-14; Vienna, ÖNB, +35.X.139; Winterthur, StB, G 338; Wolfenbüttel, HAB, 55.1 Eth.* and P 1722.8° Helmst.*; Wrocław, BU, 473194; Zurich, Gal III 153 and Rq 432.

85 LUCUBRATIONUM PARS TERTIA.

Frankfurt-am-Main, Johann Andreae Jr for Peter Haubold, 1672.

Collation:

8° (31 ll., 128 × 77 mm. [B4^r]): A-S⁸ T⁴ [\$5 signed (– A1, Q4, T4,5)], 148 leaves, pp. 1-3 4-295 296.

Contents:

A1: title (verso blank). A2^r: dedicatory letter: 'REVERENDO | D. DOMINO | TILMANNO | à WOV, RHODIANORVM DO- | MINORUM APUD HARLE- | MENSES PRÆSULI. | *Cornelius Schonæus S.*', dated on A2^v: 'Harlemi, ipfis calendis Ja- | nuarij Anno 1603.' A3^r: 'BAPTISTES | SACRA ET NOVA | TRAGICO-COMOE- | DIA.' ending on C7^r: 'FINIS.' C7^v: 'DYSCOLI | COMOEDIA NOVA.' ending on E8^v: 'FINIS.' F1^r: 'PSEUDOSTRA- | TIOTÆ. | Fabula Ludicra.' ending on H3^r: 'FINIS.' H3^v: 'CUNÆ FABULA | LUDICRA.' ending on K4^r: 'FINIS.' K4^v: 'VITULUS, | FABVLA LVDICRA.' ending on M7^r: 'FINIS.' M7^v: 'LIBER ELEGiarUM.' ending on P7^r: 'FINIS ELEGiarUM.' and followed by type orns. P7^v: 'LIBER | EPIGRAMMATUM.', introduced by a dedicatory letter: '*Probitate, atque eruditione infigni* | EVGENIO PEREBOMIO, | GOUDANO, | CORNELIUS SCHONÆUS, S.' (P7^v-P8^r) and ending on T4^r: 'FINIS.'

followed by Schonaeus's *symbolum* : 'NULLUM SIMULATUM DIUTURNUM.' T4^v : blank.

Note :

In all probability we are concerned here with a paginal resetting from the 1652 Frankfurt-am-Main edition (= No. 71).

Copies :

Åbo/Turku, TYK, Hs. I. 408; Admont, Stift, 86/252; Amsterdam, UB-GU, 373 G 27*; Bamberg, SB, L.r.r.o. 112*; Bremen, UB, IV.c.619*; Copenhagen, KB, 176^l-52-8^o; Düsseldorf, UB, Ev.G. 1184; Göttingen, NSUB, 8^o Poet. Dram. I,3485; Halle (Saale), ULB, AB 40 $\frac{4}{h,6}$; Leningrad, BAH, $\frac{3525.0.}{13820-22}$; Leningrad, PB, 6.IIc.6.18; Lund, UB, Vitt. Nylat.; Marburg/Lahn, UB, XVI C 393^a; Metten, Abtei, Philol.XII.174; Rome, Casanatense, r.III.12-14; Vienna, ÖNB, +35.X.139; Winterthur, StB, G 338; Wolfenbüttel, HAB, 55.1 Eth.* and P 1722.8^o Helmst.*; Wrocław, BU, 473194; Zurich, ZB, Gal III 153 and Rq 432.

86 TERENCE CHRISTIANUS SIVE COMOEDIAE DUA [TOBAEUS, JUDITHA], PSEUDOSTRATIOTES.

London, An unidentified printer for the Stationers' Company, 1674.

Collation :

8^o (31 ll., 124 × 72 mm. [A8^r]): A-M⁸ [\$4 signed (–A1)], 96 leaves, pp. 1-2 3-191 192.

Contents :

A1^r: title. A1^v: foreword [by the editor]: 'Ad Lectorem.' On A1^v: [TOBÆUS] ending on E6^r: 'FINIS.' E6^v: 'JUDITHA.' ending on I7^r: 'FINIS.' I7^v: 'PSEUDOSTRATIOTÆ | FABULA JOCOSA, | atque ludicra.' ending on M8^r: || 'FINIS.' ||. M8^v: blank.

Notes :

A paginal resetting from the 1632 Cambridge edition (= No. 57) except for pp. 20-21.

Under the heading 'BOOKS REPRINTED', this 1674 London edition is mentioned in 'A Catalogue of Books Continued, Printed and Published in London in Easter Term, 1674' (= II., No. 17)¹⁰⁰ as:

¹⁰⁰ See Edward Arber (ed.), *The Term Catalogues, 1668-1709 A.D.; with a Number for Easter Term, 1711 A.D.: A Contemporary Bibliography of English Literature in the reigns of Charles II, James II, William and Mary, and Anne*, 3 vols (London, 1903-06), I, 1668-1682 A.D. — *Text and Index*, 174^a.

'*Terentius Christianus*, sive *Comœdiæ Duæ Terentio* [sic] *Stylo conscriptæ*.
Ad usum Scholarum Seorsum excusæ. *Tobæus*, *Juditha*. His accedit [sic]
Pseudostratiotes, fabula *Jocosa* et *Ludicra*. Authore Corn. Sconæo. In
Octavo. Price, bound, 1s. Printed for the Company of Stationers'.

I have been unable to trace the printer of this edition (see also the notes to No. 33 above).

For a note on the English editions of two of Schonaeus's biblical dramas under the title *Terentius Christianus* and his farce *Pseudostratiotes*, see the notes to No. 17 above.

Copies :

Cambridge, King's, M.37.49*; Cambridge, Trinity, Hare.41.29* (the copy is cropped with almost the total loss of sig. A2) and III.7.124*; London, BL, 11707.aaa.10* (the copy is cropped with the loss of sig. A2); London, St Paul's, 3.G.12; Oxford, Lincoln, Q 4.24.

87 TERENCE CHRISTIANUS SEU COMOEDIAE SACRAE [SEX].

Frankfurt-am-Main, (for) Johann Michael Polich, 1691.

A re-issue.

Collation :

See No. 72 above.

Title in red and black.

Contents :

See No. 72 above.

Notes :

A re-issue of the 1652 Cologne sheets (= No. 72) with a cancellans title-leaf substituted for the original.

No doubt Johann Michael Polich who, according to Benzing, p. 138, No. 85, appears to have been working as a printer at Frankfurt-am-Main from 1691 to 1695 (?), acquired the unsold stock of the book, originally issued by Jost Kalckhoven at Cologne, and re-issued copies with a cancel title-leaf (cf. also the word *sumptibus* appearing in the title imprint and see the notes to No. 72 above).

The title-pages of various copies exhibit differences in register between the red and black lines, which are due to two-impression colour printing (see the notes to No. 24c above).

Copies :

Bloomington (Ind.), UL, Spec. PT 1791.S34 T3; Bremen, UB, IV.c.620*; Lausanne, BCU, L 2874*; Mainz, StB, I.t.470*; Oslo, UB, S 21*; Schwerin, WAB, Ncc V 1501; Venray, private collection*; Vilnius, Mokslinė, III 1373/1.

88 TERENTII CHRISTIANI PARS SECUNDA.

Frankfurt-am-Main, (for) Johann Michael Polich, 1691.

A re-issue.

Collation :

See No. 73 above.

Contents :

See No. 73 above.

Note :

A re-issue of the 1652 Cologne sheets (= No. 73) with a cancellans title-leaf substituted for the original (see the notes to No. 87 above).

Copies :

Bloomington (Ind.), UL, Spec. PT 1791.S34 T3; Bremen, UB, IV.c.620*; Lausanne, BCU, L 2874*; Mainz, StB, I.t.470*; Oslo, UB, S 21*; Schwerin, WAB, Ncc V 1501; Venray, private collection*; Vilnius, Mokslinė, III 1373/2.

89 LUCUBRATIONUM PARS TERTIA.

Frankfurt-am-Main, (for) Johann Michael Polich, 1691.

A re-issue.

Collation :

See No. 74 above.

Contents :

See No. 74 above.

Note :

A re-issue of the 1652 Cologne sheets (= No. 74) with a cancellans title-leaf substituted for the original (see the notes to No. 87 above).

Copies :

Bloomington (Ind.), UL, Spec. PT 1791.S34 T3; Bremen, UB, IV.c.620*; Lausanne, BCU, L 2874*; Mainz, StB, I.t.470*; Oslo, UB, S 21*; Schwerin, WAB, Ncc V 1501; Venray, private collection* (blank R4 missing); Vilnius, Mokslinė, III 1373/3.

90 TERENTIUS CHRISTIANUS SIVE COMOEDIAE DUA [TOBAEUS, JUDITHA], PSEUDOSTRATIOTES.

London, An unidentified printer for the Stationers' Company, 1691.

Collation :

8° (31 ll., 126 × 71 mm. [B6^v]): A-M⁸ [\$4 signed (–A1)], 96 leaves, pp. 1-2 3-191 192 [misnumbering 155 as '153'].

Contents :

A1^r: title. A1^v: foreword [by the editor]: '*Ad Lectorem*,'. On A1^v: [TOBÆUS] ending on E6^r: 'FINIS.' E6^v: 'JUDITHA.' ending on I7^r: 'FINIS.' I7^v: '¶ PSEUDOSTRATIOTÆ. | FABULA JOCOSA, | atque ludicra.' ending on M8^r: || 'FINIS.' ||. M8^v: blank.

Notes :

A paginal resetting from the 1674 London edition (= No. 86).

I have been unable to trace the printer of this edition (see also the notes to No. 33 above).

For a note on the English editions of two of Schonaeus's biblical dramas under the title *Terentius Christianus* and his farce *Pseudostratotes*, see the notes to No. 17 above.

Copies :

Cambridge, Pembroke, 9.7.53; Durham, UL, R.XXV.K.4* (the copy is cropped with the partial loss of page numbers 61-63); Manchester, Chetham's, shelf-mark unknown; New Haven (Conn.), YUL, 1742 Yale Library 12.5.2 (this copy was available to me in the form of microfilm; it is cropped with the partial loss of page numbers 36 and 83-84); Princeton (N.J.), TSL, Puritan Collection.

- 91 FABULA LUDICRA, CUI NOMEN CUNAE. EPIGRAMMATA (Selection).
Berne, (for) Daniel Tschiffeli, 1706.

Collation :

(entire volume): 8° (39 ll., 131 × 80 mm. [S7^r]):): (8 2): (4 A-T⁸ [\$5 signed (–):(1, 2):(4,5, K2, T5; G5 signed 'F5')], 164 leaves, pp. [24], 1 2-146 147-148 149-304 [misnumbering 245 as '145', 248 as '148']. Title in red and black.

Contents :

R1^v: [row of type orns] | 'LIBRI HUIUSCE PARS TERTIA. | *Conspectus eorum quæ continentur.*' ending with type orns. R2^r: 'I. §. | FABULA LUDICRA CUI NO- | MEN CUNÆ.', introduced with an address to the reader [by De Champ-Renaud]: '*Ad Lectorem Allocutiuncula.*' (R2^{r-v}). On R2^v: text of the play, ending on S7^v. On S7^v: 'II. §. PARTIS III. | EPIGRAMMATUM MANIPULUM [sic] | *Numero XX.*' ending on T2^r and containing, *inter alia*, a small selection from Schonaeus's *Liber Epigrammatum*.

Notes :

Notwithstanding Schonaeus being the real author of the *Cunae*, in his address to the reader, De Champ-Renaud would have us believe that the play was written by him¹⁰¹. No wonder, therefore, that the actor who speaks the prologue to the play is represented as speaking before an audience in Lausanne ('in Lausannâ, hac nostrâ civitate')¹⁰².

It is impossible to say with certainty from which printed edition of the play De Champ-Renaud made the manuscript copy, from which the present edition was set. Nevertheless it would not seem unreasonable to suppose that he chose, with some revisions, the 1647 Leipzig edition of Schonaeus's *Lucubrationum pars tertia* (= No. 68), in which the play occurs on sigs H3^v-K4^r (= pp. 118-51), as his copy-text.

According to Benzing, p. 55, No. 13, the actual printing at the printing house of Daniel and Gabriel Tschiffeli in Berne was executed by Andreas Huguenet.

The title-pages of the copies listed below exhibit differences in register between the red and black lines, which are due to two-impression colour printing (see the notes to No. 24c above).

Copies :

Fribourg, BCU, Ee 447*; Lausanne, BCU, L 2829.

92a TERENCEIUS CHRISTIANUS SEU COMOEDIAE SACRAE [SEX].

Frankfurt-am-Main, An unidentified printer for the heirs of Johann David Zunner Jr and for Johann Adam Jung, 1712.

Collation :

See No. 92b below.

Title in red and black.

Contents :

See No. 92b below.

Notes :

This first part of the three-part 1712 Frankfurt-am-Main edition of Schonaeus's works has been published with two different title-pages (see also No. 92b below).

¹⁰¹ See p. 259: 'Datâ operâ cognosces *me* [my italics] stylô Terentianô uti, ...'.

At the end of the *Elenchus eorum quae hâc secundâ parte continentur* Schonaeus's *symbolum* ('Nullum simulatum diuturnum') can be found with the following note by De Champ-Renaud: 'Symbol. intimi cujusdam Amici' (p. 148 at the bottom).

¹⁰² Abraham de Champ-Renaud, 'SS Theologiae Consecraneus. Culliaccensis', was then living in Lausanne, as appears from the date of his *Dedicatio* and *Ode dedicatoria*, which is given on sig. 2):(1^r as: 'Dabam Lausannae, prid. Kalend. Januarij, Anno salutis M DCC VI' (i.e. 31 December 1705).

Unfortunately it was not possible to have the only traced copy with a title-page illustrated with the wood-cut flower ornament examined for me, as it was in the process of being catalogued in the Sächsische Landesbibliothek at Dresden.

We can, therefore, only speculate that in this copy, in contrast with those listed below under No. 92b, the title-page was imposed and printed as an integral part of the normal initial gathering, and that it was not yet excised from its conjugate and replaced by a fold of two conjugate leaves, i.e. the new title-leaf and the frontispiece (see the notes to No. 92b below). Although there may have been, of course, another pressing reason, it is not beyond the bounds of possibility that the excision of the original title-leaf was an after-thought reflecting the wish of the publisher Jung (see the title-page of No. 92b below, where only the name of Jung appears in the imprint with that of the heirs of Zunner dropped from it) to embellish the title-page with his device.

If the above were true, the frontispiece in the Dresden copy is then likely to have been pasted in along or around the original full title-gathering.

When, instead, in this copy the title-leaf and the frontispiece are a fold of two conjugate leaves, it is possible, albeit unlikely, that in the regular octavo gathering, composed of four quired folds, leaf *8, i.e. the remnant of the original *1.8 fold of the octavo gathering, has been machined with a conjugate blank (*1) intended for excision before issue (see also the notes to No. 92b below).

For more notes on this edition, see the notes to No. 92b below.

Copy :

Dresden, SLB, not yet catalogued (of this copy only a photograph of the title-page was available to me; formerly the copy belonged to the Christian-Weise-Bibliothek in Zittau with shelf-mark Pg.8° 2278).

92b TERENCE CHRISTIANUS SEU COMOEDIAE SACRAE [SEX].

Frankfurt-am-Main, An unidentified printer for Johann Adam Jung [and the heirs of Johann David Zunner Jr], 1712.

Another issue.

Collation :

8° (38 ll., 132 × 68 mm. [H4^v]): (engraved title +)*⁸ A-U⁸ X⁴ Y⁶ [\$5 signed (+*6 (signed '*5'); -*1, D4, E3, X5, Y4,5; *6 signed '*5', M5 signed 'M3', Y3 signed 'Y4')], 178 leaves (+ engr. tit.), pp. [2] [16], 1 2-340 [misnumbering (*var*: 88 as 'o8'), 175 as '171', 270 as '170', 276 as '176', 285 as '185', 293 as '393'].

Title in red and black.

Contents :

The frontispiece facing the letterpress title-page contains within a slot,

or panel, at foot the engraved short-title—see below and Pl. 105 (the recto is blank). *1: printed title (pasted onto *2) (verso blank). *2^r: foreword [by Cornelius Loosaeus Callidius]: [row of type orns] | 'PRÆFATIO | CANDIDO LECTORI, | puritati & elegantiae Latini fermonis studiofo: | & inprimis Gymnasiarchis, Rectoribus, Didascaliis, cæterisque studiosæ pubis for- | matoribus S.' ending on A1^r. A1^v: [row of type orns] | 'TERENTII CHRI- | STIANI NAA- | MAN,' ending on D5^r: 'FINIS.' and followed by an orn. D5^v: [row of type orns] | 'TERENTII CHRI- | STIANI TOBÆVS.' ending on H3^v: 'FINIS.' H4^r: [row of type orns] | 'TERENTII CHRI- | STIANI NEHEMIAS.' ending on L4^r: 'FINIS.' and followed by type orns. L4^v: [row of type orns] | 'TERENTII CHRI- | STIANI SAULUS.' ending on O8^r: 'FINIS.' and followed by type orns. O8^v: [double row of type orns] | 'TERENTII CHRI- | STIANI IOSE- | PHVS.' ending on S6^v: 'FINIS.' and followed by an orn. S7^r: [row of type orns] | 'TERENTII CHRI- | STIANI JUDITHA.' ending on Y6^v: 'FINIS.' and followed by an orn.

Notes:

A paginal resetting from the 1691 Frankfurt-am-Main re-issue (= No. 87) of the 1652 Cologne sheets (= No. 72) except for sigs *5^v-*6^r (which both exhibit a difference of only one letter) and the re-arrangement in gatherings X and Y.

This first part of Schonaeus's *Terentius Christianus* has been published with two different title-pages (see also No. 92a above).

In those examined copies (with one exception: see the list of copies below), in which the frontispiece (copperplate engraving, of which the complete engraved surface measures c. 145 × c. 88 mm., with a plate mark of c. 150 × c. 94 mm.) is still present, it is conjugate with the title-leaf (which is pasted onto *2^r) and shows scenes from Schonaeus's plays *Juditha* and *Susanna*.

Since the inconjugate or disjunct leaf *8 as the remnant of the original *1.8 fold of the octavo gathering is pasted onto *7^v (and A1^r), there is evidence that *1, which perhaps was the original title-leaf (see the notes to No. 92a above and Pl. 106), has been excised and replaced by a fold of two conjugate leaves, i.e. the new title-leaf and the frontispiece.

The title-pages of various copies exhibit differences in register between the red and black lines, which are due to two-impression colour printing (see the notes to No. 24c above).

Moreover, the traced copies exhibit a slight shift in position of the publisher's device (copperplate engraving, of which the complete engraved surface measures c. 40,5 × c. 85,5 mm., with a plate mark of c. 42 × c. 88 mm.), which is a result of the later rerunning of the title-leaf through the copperplate rolling press, together with the frontispiece.

The device is presumably, together with the motto, an attempt at an allusive device having reference to the name of the publisher Jung.

I have been unable to trace the printer of this edition. As is indicated by the use of the word 'sumpt[ibus]' (see also the notes to No. 72 above) in this title imprint and those of Nos 93 and 94 below, the book was printed at the expense of the heirs of Johann David Zunner Jr and his son-in-law Johann Adam Jung, publishers and booksellers in Frankfurt-am-Main¹⁰³.

Copies :

Cologne, UStB, W.A.VI.672 -I-*; Copenhagen, KB, 176^l-52-8°; Einsiedeln, Stift, L1 1645; Florence, BNC, 9.6.177; Frankfurt/M., Sankt Georgen, V. Fi II 86; Halle (Saale), ULB, AB 49670; Jena, UB, 8.Bud.Theol.4*; Linz, BStuB, I 73.118; Munich, UB, 8° P.lat.rec. 528/1*; Münster, UB, X 3653* (frontispiece missing); Namur, BGS, MA-18/A. 85; Solothurn, ZB, QE 139; Stuttgart, WLB, fr.D.8° 6395; Tilburg, BTF, TFH-A 4272* (in this copy the frontispiece and the title-leaf are not conjugate (see the notes above), but the title-leaf is pasted onto the stub of the frontispiece and subsequently pasted onto leaf *2; perhaps the fold was cut apart by error); Wiesbaden, HLB, Weilb. 376; Zurich, ZB, WE 812* (frontispiece missing).

93 TERENTII CHRISTIANI PARS SECUNDA.

Frankfurt-am-Main, An unidentified printer for the heirs of Johann David Zunner Jr and for Johann Adam Jung, 1712.

Collation :

8° (38 ll., 131 × 66 mm. [H5^v]): A-P⁸ [\$5 signed (–A1)], 120 leaves, pp. 1-12 13-240.

Contents :

A1 : title (verso blank). A2^r : dedicatory letter : [row of type orns] | 'Admodum reverendo, illuftri & am- | pliffimo viro Dno. Jacobo Chimar- | rhæo S. R. E. Protonotario, [...] Domino & Mæ- | cenati fuo multum obfervando.', dated on A3^v : 'Datum Coloniae Anno incarnationis Do- | minicæ, Millesimo fexcentefimo fexto, ipfo | fefto Nativitatis Mariæ Virginis.' and signed 'Reverend. & illuft. Amplitud. | Humilimus cliens. | Gerardus Grevenbruch.', followed by type orns.

¹⁰³ See Alexander Dietz, *Frankfurter Handelsgeschichte*, 4 parts in 5 vols (Frankfurt-am-Main, 1910-25), III (1921), 156-62 (esp. pp. 161-62) and IV 2, 508. Cf. Josef Benzing, 'Die deutschen Verleger des 16. und 17. Jahrhunderts. Eine Neubearbeitung', in *Archiv für Geschichte des Buchwesens*, 18 (Frankfurt-am-Main, 1977) [also issued separately], cols 1077-1322 (col. 1311) [this is a revised and enlarged version of Benzing's list published in AGB2 : see footnote 91 above].

A4^r: dedicatory poem: || 'AD | CORNELIVM SCHONÆVM | Goudanum Gymnasiarcham Harlemen- | sem, olim præceptorem | suum.' (38 ll. 'C²Ornelii [sic] Batavæ moderator fide juventæ,') signed on A4^v: 'Quod voveo, & auguror. | PETRUS SCHRIVERIUS, | Harlemensis.' On A4^v: dedicatory poem: || 'AD CORNELIUM SCHO- | NÆUM Comicum.' (14 ll. 'A²Fer Aristophanes, pallæque repertor honestæ') signed 'T. Schrevelius.' A5^r: dedicatory poem: 'ALBERTI EVERENI [sic]. | EPIGRAMMA' (6 ll. 'D²Um Schonæe vides tam turpia ludicra scena [sic],') followed by another dedicatory poem: || 'CL. D. CORNELIO SCHONÆO | GOVDANO. | Ode' (20 ll. 'V²Anus Deorum cultor, & impiè') signed 'Pangebatur | Arnoldus Mylius, Arn. F. | Birckmannus.' A5^v: commendatory poem: || 'Adolphus Schulckenius Geldriensis, Phi- | losophiæ in Academia Colonienfi, Gymna- | sii Montis Professor, benevolo | Lectori.' (18 ll. 'Q²Uisquis studes imbuere mentem moribus,') followed by another commendatory poem: || 'EIDEM | TERENTIUS CHRISTIANUS. | ANAΓPAMMATIΣΜΟΣ. | EN TVTARE SINVS | CHRISTI.' (11 ll. 'Q²Uisquis flagranti nifu, vigilique labore'). On A6^r: commendatory poem: || 'In Comædias. | Cornelii Schonæi.' (6 ll. 'I²Ngenio Plauti, fultoque [sic] lepore TERENTII') signed 'Lubens posuit | CORNELIUS A DALE.' and followed by another commendatory poem: || 'HADRIANI JUNII | Hexastichon | Sub persona Auctoris.' (6 ll. 'D²Um flores nitidi passim delibo Terenti,') On A6^v: commendatory poem: || 'In Terentium Christianum Cornelii | Schonæi.' (14 ll. 'Q²Ualiter infano juvenis lascivus amore') signed 'Iacobus Lom Ruremun- | densis posuit' and followed by another commendatory poem: 'Aliud ejusdem.' (4 ll. 'Induerat corpus Latiali veste Menandri'). A7^r: [double row of type orns] | 'TERENTII CHRI- | STIANI SUSANNA.' ending on D4^r. On D4^r: [double row of type orns] | 'TERENTII CHRI- | STIANI,' [DANIEL] ending on F7^r. F7^r: [double row of type orns] | 'TERENTII CHRI- | STIANI TRIUM- | PHUS CHRISTI.' ending on H8^v: 'FINIS.' I1^r: [double row of type orns] | 'TERENTII CHRI- | STIANI TYPHLUS.' ending on L2^v: 'FINIS.' and followed by type orns. L3^r: [double row of type orns] | 'TERENTII CHRI- | STIANI PENTE- | COSTE.' ending on N4^v: 'FINIS.' and followed by type orns. N5^r: [double row of type orns] | 'TERENTII CHRI- | STIANI ANANIAS.' ending on P8^v: 'FINIS.' and followed by type orns.

Notes :

A paginal resetting from the 1691 Frankfurt-am-Main re-issue (= No. 88) of the 1652 Cologne sheets (= No. 73) except for sigs A2^v-A3^v and pp. 237-40.

I have been unable to trace the printer of this edition, who is the same as that of Nos 92a-92b above and No. 94 below.

Copies :

Chur, KBG, σ 3065 (1); Cologne, UStB, W.A.VI.672 -2-*; Copenhagen, KB, 1761-52-8°; Dresden, SLB, not yet catalogued; Einsiedeln, Stift, L1 1645; Florence, BNC, 9.6.177; Frankfurt/M., Sankt Georgen, V. Fi II 86; Halle (Saale), ULB, AB 49670; Jena, UB, 8.Bud.Theol.4*; Linz, BStuB, I 73.118; Munich, UB, 8°P.lat.rec. 528/2*; Münster, UB, X 3653*; Namur, BGS, MA-18/A. 85; Solothurn, ZB, QE 139; Stuttgart, WLB, fr.D.8° 6395; Tilburg, BTF, TFH-A 4272*; Wiesbaden, HLB, Weilb. 376; Zurich, ZB, WE 812*.

94 LUCUBRATIONUM PARS TERTIA.

Frankfurt-am-Main, An unidentified printer for the heirs of Johann David Zunner Jr and for Johann Adam Jung, 1712.

Collation :

8° (38 ll., 126 × 69 mm. [L8']): A-Q⁸ R⁴ [\$5 signed (-A1,4, R4,5; B5 signed 'E5', F5 signed 'E5')], 132 leaves, pp. 1-2 3-262 263-264 [misnumbering 73 as '37'].

Contents :

A1 : title (verso blank). A2^r : dedicatory letter : [row of type orns] | 'Reverendo D. Domino Tilmanno à VVou, | Rhodianorum Dominorum apud Harlemenfes | Præfuli. | *Cornelius Schonæus S.*, dated on A2^v : 'Harlemi, ipfis Calendis Ianuarii, Anno 1603.' A3^r : dedicatory poem : || 'AD CORNELIUM | SCHONÆUM, | Præceptorem olim fuum.' (26 ll. 'D²Um mea mens variis mœrorum quaffa pro- | cellis') signed 'Atque hæc quidem præfiscini dicta funto | à | Petro Schriverio, Harlemenfi.' A3^v : dedicatory poem : 'EPIGRAMMA | In tertiam Lucubrationum C. | Schonæi partem.' (20 ll. 'F²Efta coronatis niteant aulæa theatris,') signed 'Theodorus Schrevelius.' A4^r : [triple row of type orns] | 'BAPTISTES SA- | CRA, NOVA TRAGICO- | Comædia.' On A4^r : 'Argumentum in Baptiften, Carmine heroico | redditum.' (17 ll. 'I²Lle falutiferi vocalis buccina Regis') signed on A4^v : 'Theodorus Schrevelius.' On C6^v : 'FINIS.' C7^r : [double row of type orns] | 'DYSCOLI | COMOEDIA NOVA.' ending on E6^r : 'FINIS.' and followed by type orns. E6^v : [double row of type orns] |

'PSEUDOSTRA- | TIOTÆ. | FABULA LUDICRA.' ending on G6^v. On G6^v : [double row of type orns] | 'CUNÆ FABULA | LUDICRA.' ending on I5^r. On I5^r : [double row of type orns] | 'VITULUS | FABULA LUDICRA.' ending on L5^v. On L5^v : [double row of type orns] | 'LIBER | ELEGIARUM.' ending on O1^v. On O1^v : || [LIBER] 'EPIGRAMMATUM.', introduced by a dedicatory letter : 'Probitate, atque Eruditione insigni, Eugenio | Perebomio, Goudano, Cornelius | Schonæus S.' (O1^v-O2^r) and ending on R3^v : 'FINIS.', followed by Schonæus's *symbolum* : 'NULLUM SIMULATUM DIUTURNUM.' and an orn. R4 : blank.

Notes :

A paginal resetting from the 1691 Frankfurt-am-Main re-issue (= No. 89) of the 1652 Cologne sheets (= No. 74) except for pp. 3-4 and 210-11.

I have been unable to trace the printer of this edition, who is the same as that of Nos 92a-92b and 93 above.

Copies :

Chur, KBG, σ 3065 (2); Cologne, UStB, W.A.VI.672 -3-*; Copenhagen, KB, 176^l-52-8^o; Dresden, SLB, not yet catalogued; Einsiedeln, Stift, L1 1645; Florence, BNC, 9.6.177; Frankfurt/M., Sankt Georgen, V. Fi II 86; Halle (Saale), ULB, AB 49670; Jena, UB, 8.Bud.Theol.4* (in this copy there is no headline and page number on sig. B8^r); Linz, BStuB, I 73.118; Munich, UB, 8^o P.lat.rec. 528/2* (in this copy a piece of paper has been pasted onto p. 262 with the loss of some letters); Münster, UB, X 3653*; Solothurn, ZB, QE 139; Stuttgart, WLB, fr.D.8^o 6395; Tilburg, BTF, TFH-A 4272* (blank R4 missing); Wiesbaden, HLB, Weilb. 376; Zurich, ZB, WE 812* (blank R4 missing).

95 TERENCE CHRISTIANUS SEU COMOEDIA SACRA NAAMAN.

Venice, Stefano Valvasense, 1739.

Collation :

8^o (38 ll., 136 × 87 mm. [C5^r]) : A-D⁸ [\$4 signed (– A1,2,3)], 32 leaves, pp. 1-6 7-62 63-64 [misnumbering 32 as '23'; var : p. 40 unnumbered].

Contents :

A1^{r-v} : blank. A2 : half-title : 'TERENTIUS | CHRISTIANUS.' (verso blank). A3 : title (verso blank). A4^r : foreword by the printer : 'AD LECTOREM | TYPOGRAPHUS.' ending on A4^v with an orn. A5^r : text of the play, ending on D7^v : 'FINIS.' D8 : blank.

Notes :

There are indications, I think, that for this edition of the *Naaman* the text of

the play in the 1604 Cologne edition of the first part of Schonaeus's *Terentius Christianus* (= Nos 31a-31b, sigs A1^r-D6^v) was chosen as copy-text.

In his foreword to the reader, the printer informs us about his motives for printing this play which apparently was especially intended for school use. There he also declares that, if the play should meet with a kind reception, it was to be followed by an edition of the other plays of the two-part *Terentius Christianus* which some people with great authority had strongly recommended him to print¹⁰⁴. However, I know of no other edition of a play or plays by Schonaeus, printed by Valvasense in Venice.

Copies :

Bologna, BCA, 7. Letteratura Latina, Poesie moderne, Caps. II, n. 30*; Venice, Marciana, Misc. 1809.4 (this copy was available to me in the form of microfilm; blank A1.8 missing).

96 TERENCE CHRISTIANUS SEU COMOEDIAE SACRAE.

Paris, An unidentified printer for Pierre-Michel Nyon Jr, 1779.

Collation :

8° (32 ll., 137 × 85 mm. [K6^v]): π² a⁸ A-N⁸ χ⁴ [\$4 signed (–A1)], 118 leaves, pp. [4], i ii-iv v vj-xvj 1-3 4 5 6-61 62-65 66 67 68-100 101-103 104 105 106-168 169-171 172 173 174-206 207-208, [8].

Contents :

π1 : half-title : 'TERENTIUS | CHRISTIANUS.' (verso blank). π 2^r : title. π 2^v : table of contents : [thick and thin rule] | 'Hâc in primâ parte continentur.' | [2 lines braced to right] 'NAAMAN, | TOBÆUS, } Comœdiæ sacræ.' | [2 lines braced to right] 'PSEUDOSTRATIOTÆ, | VITULUS, } Fabulæ ludicræ.' a1^r : [single line orn.] | 'AVERTISSEMENT.' ending on a2^v and followed by a 'Nota.' a3^r : foreword [by Cornelius Loosaeus Callidius] : [thick and thin rule] | 'PRÆFATIO | EDITIONIS HORNENSIS. | C²ANDIDO LECTORI, puritati & elegantiae latini fermo- | nis studiofo; & imprimis Gymnasiarchis, Rectoribus, Didaf- | calis, cæterisque studiosæ pubis formatoribus, Salutem.' ending on a8^v. On a8^v : commendatory poem : || 'OCTASTICON | FRID. HULSI DARTHENI, in castam TERENCE

¹⁰⁴ The relevant passage reads : 'His igitur adductus feci, ut ... eorumque, quorum auctoritas plurimum apud me habet ponderis, satis cupiditati facerem, hanc [comoediam sacram] statim emitte constitui, pollicens reliquas emissurum quoque, si tamen hanc, quod in spem certam venio futurum, sensero non improbari' (pp. 7-8).

renati | linguam.' (8 ll. 'Bis genitum quis te non dixerit esse, TERENTI?') followed by a type orn. A1^r: 'TERENTII CHRISTIANI | NAAMAN, | TRAGI-COMÆDIA.' ending on D7^r: 'FINIS.' D7^v: [thick and thin rule] | 'ADRIANI JUNII | EPIGRAMMA, | IN NAAMANIS COMÆDIAM.' (26 ll., 'F²ÆDA lues lepræ squamis obfederat albis'). D8^r: 'TERENTII CHRISTIANI | VITULUS, | FABULA LUDICRA.' ending on G2^v: 'FINIS.' G3^r: 'TERENTII CHRISTIANI | TOBÆUS, | TRAGI-COMÆDIA.' ending on L4^v: 'FINIS.' L5^r: 'TERENTII CHRISTIANI | PSEUDOSTRATIOTÆ, | FABULA LUDICRA.' ending on N7^v: 'FINIS.' N8^r: [thick and thin rule] | 'APPROBATION.', dated 'A Paris, ce 30 Juillet 1779.' and signed 'LOURDET, | Cenfeur Royal.', followed by || 'ERRATA.' [errata listed between p. 4 (sig. A2^v) and p. 192 (sig. M8^v)] ending on N8^v. χ 1^r: || 'PRIVILEGE DU ROI.' [privilege granted by the king to Nyon Jr for a period of five years], dated on χ 1^v: 'DONNÉ à Pa- | ris le vingt-deuxieme jour du mois de Septembre, l'an de grace, | mil sept cent soixante-dix-neuf, & de notre regne le fixieme.' and signed 'Par le Roi en son Confeil. | LEBEGUE.', followed by the registration of the edition, dated 'à Paris, ce | 24 Septembre 1779.' and signed 'GOGUÉ, Adjoint.' χ 2^r: [thick and thin rule] | 'COMME nous avons trouvé quelque différence entre [...] [justification of the immediately following supplement] and || 'SUPPLEMENTUM | Ad CORN. SCHONÆI Comædias.' ending on χ 3^v. χ 4: blank.

Notes :

The editor, whose identity is not known, in his 'Avertissement' explicitly states that he knows of only two editions of Schonaeus's *Terentius Christianus*, viz. one printed at Antwerp 'ex officina Plantiniana, apud Joannem Moretum, 1598 & 1599, in 8° and one printed at Hoorn 'typis Jansonii, 1628 & 1629, in 8° (p. i; cf. also the title-page of this 1779 edition: Pl. 111).

From this statement it is apparent that he made his manuscript copy, from which this Paris edition undoubtedly was set¹⁰⁵, from a copy of the 1598 Antwerp edition of Schonaeus's *Christian Terence* (= No. 22: the biblical dramas *Naaman* and *Tobaeus*, and presumably the introductory commendatory poem) and from a copy of the 1599 Haarlem-Amsterdam edition of his *Comoediarum altera pars* (= No. 25: the peasant farces *Vitulus* and *Pseudostratiotae*)¹⁰⁶, whereas the Latin foreword to the reader was taken from

¹⁰⁵ See also the 'Privilege du Roi' on f. χ 1^r: '... le manuscrit qui aura servi de copie à l'impression dudit Ouvrage ...'.

¹⁰⁶ Copies of these 1598 Antwerp and 1599 Haarlem-Amsterdam editions, forming together, up to 1599, the first and second part of the plays by Schonaeus, are often found bound together in one volume (see the lists of traced copies in Nos 22 and 25 above).

a copy of the 1629 Hoorn-Amsterdam edition of the first part of the *Christian Terence* (= No. 53).

In this same 'Avertissement' he illustrates his having chosen plays from Schonaeus's *Terentius Christianus* for a book to be used in French schools¹⁰⁷ with the judgements of Charles Rollin (1661-1741)¹⁰⁸ and Cornelius Loosaeus Callidius¹⁰⁹ on Schonaeus's Bible plays.

This 1779 Paris edition, however, does not represent the text of the plays as the author wanted it to be read. Because of his intense concern for chastity the editor expurgated the plays and adapted them for school use. But in order to provide the schoolmasters (not their pupils) with the author's text a supplement was made and added to the text of the plays in a number of copies (see the list of traced copies below).

It is worth noting that the editor, as he himself clearly states, intended to publish all of Schonaeus's plays (in equal parts) in this way, provided that the present edition of four plays met with a kind reception from the public, especially the schoolmasters and other persons involved in educating the young¹¹⁰. However, I know of no other Paris or French edition of plays by Schonaeus.

In the privilege granted by king Louis XVI, Mr Nyon Jr is called a Parisian bookseller ['Libraire à Paris'], who had asked the king for permission to have a book, entitled *Terentius Christianus*, printed and to publish it subsequently (f. χ1^r). For this reason it does not seem likely that the book was actually printed by Nyon. Unfortunately, however, I do not know who was the actual printer. In any case he was a French subject and in printing the edition he was bound to comply with certain conditions embodied in the privilege¹¹¹.

The Bibliothèque Nationale at Paris possesses, under the same shelf-mark, two copies of this edition, in one of which both the privilege (= P) and the

¹⁰⁷ This is clearly indicated at the end of the 'Avertissement': 'Tel est l'ouvrage que nous offrons aujourd'hui à la jeunesse curieuse de s'instruire' (p. iv).

¹⁰⁸ See his *De la manière d'enseigner et d'étudier les belles lettres, par rapport à l'esprit et au cœur*, Volume I (Paris, 1741), pp. 200-02 (a copy is in Brussels, KB, V.H. 9999 A). Here Rollin gives it as his view that it would be wise to edit one or two plays from Schonaeus's *Terentius Christianus* in order to save the author from oblivion in the circles of the men of letters and those involved in educating the young. Such a book would then be suitable especially for the seminaries. However, Rollin never accomplished what he intended to do, and according to the editor of the present 1779 Paris edition this was because of the pressure of his educational work (more probably, however, it was because Rollin had already died in 1741). So the final editor, a self-admitted less competent person, had to take over Rollin's task of editing plays by Schonaeus.

¹⁰⁹ For more information about him, see the notes to No. 14 above.

¹¹⁰ See the 'Avertissement', p. iv: 'Notre intention est, si l'ouvrage paroît plaire au public, et particulièrement à MM. les Professeurs, Instituteurs, et autres personnes chargées de l'éducation de la jeunesse, de donner par parties semblables à celles que nous présentons aujourd'hui, toutes les pieces de Schonoëus, qui sont d'un égal mérite et dignes d'être plus connues'.

¹¹¹ See the 'Privilege du Roi' on f. χ1^r: '... que l'impression dudit ouvrage sera faite dans notre Royaume et non ailleurs, en beau papier et beaux caracteres ...'.

supplement (= S), immediately following gathering N, are present (see the list of copies below). All the other copies I have traced contain only the privilege (χ 2 being a blank) or the supplement or neither.

It seems most likely that the unsigned preliminary leaves (containing the half-title and the title) and final leaves (containing either the privilege or the supplement), which are given the conventional symbols π and χ , have been printed together as two two-leaf folds (i.e. 8° in 4's) by half-sheet imposition or by whole sheets. In the above-mentioned Bibliothèque Nationale copy, containing both the privilege and the supplement, the fold of the latter, after having been detached from the fold with which it was imposed, was tucked inside the fold of the former.

Copies :

Amsterdam, UB-GU, 470 F 25* (P) (A1 missing); Brussels, KB, V.H. 23.850 A* (S); Limoges, BM, L 1255; Paris, Arsenal, Re 15436; Paris, BN, Yc. 9461* (PS) and Yc. 9461* (S); Paris, Mazarine, 21403 A (S).

97 TERENCE CHRISTIANUS.

Prague, Widow Elsenwanger, 1797.

Collation :

8° (36 ll., 129 × 75 mm. [E4^v]) : A-P⁸ Q⁴ [\$2 signed (– A1)], 124 leaves, pp. 1-2 3-247 248 [misnumbering (*var* : 161 as '116'), 197 as '719', 221 as '212'].

Contents :

A1^r : title. A1^v : 2 lines quoted from St Paul's 'Epift. 1. ad Cor. C. 2.'
 A2^r : dedicatory poem : [thick and thin short rule] | '*Ad Cornelium Schonæum Goudanum, Gym- | nafiarcham Harlemenſem, olim præce- | ptorem ſuum.*' (36 ll. 'C²orneli Batauæ moderator fide iuuentæ :') signed on A2^v : '*Quod voueo & auguror | Petrus Schriuerius | Harlemenſis.*'
 On A2^v : commendatory poem : '*In Comædias Schonæi.*' (6 ll. 'I²ngenio Plauti, cultoque lepore Terenti,') signed '*lubens poſui | Cornelius a Dale.*' and followed by a dedicatory poem : '*Ad Cornelium Schonæum Comicum.*' (14 ll. 'A²fer, Ariſtophanes, pallæque repertor honeſtæ') signed on A3^r : '*T. Schreuelius.*' On A3^r : commendatory poem : '*In Terentium Chriſtianum Schonæi.*' (4 ll. 'I²nduerat corpus latiali veſte Menandri') signed '*Iacobus Lom | Ruremundenſis poſuit.*' and followed by another commendatory poem : '*Aliud eiusdem.*' (14 ll. 'Q²ualiter infano iuuenis laſciuus amore'). A3^v : commendatory poem : [thick and thin short rule] | '*Adolphus Schulkenius Geldrienſis, Philoſo- | phiæ in Academia Colonienſi, Gym- | naſii Montis Profeſſor, beneuolo Lectori.*'

(18 ll. 'Q²uisquis studes imbuere mentem moribus,') ending with an orn. rule. A4^r: foreword [by the editor]: [thick and thin rule] | 'PRÆFATIO. | *Candido lectori, puritatis & elegantiae la-* | *fermonis studiofo: in primis Gym-* | *nasiarchis Rectoribus, Didascalis,* ce- | *terisque adolescentiae formatoribus* | *Salutem.*' ending on B4^r with a double short rule below. B4^v: table of contents: [thick and thin rule] | 'TERENTII | CHRISTIANI | PARS PRIMA.' | [orn. rule] | 'QUA CONTINENTUR COMOEDIÆ SEX:' | [in double cols] 'NAAMAN. SAULVS. | TOBÆVS. IOSEPHVS. | NEHEMIAS. IUDITHA.' | [orn. rule]. B5^r: [thick and thin rule] | 'NAAMAN.' ending on D6^r with a double short rule below. D6^v: [thick and thin rule] | 'TOBÆVS.' ending on G1^r with a double short rule. G1^v: [thick and thin rule] | 'NEHEMIAS.' ending on H7^r. H7^v: [thick and thin rule] | 'SAVLVS.' ending on K8^r. K8^v: [thick and thin rule] | 'IOSEPHVS.' ending on O1^r with a double short rule. O1^v: [thick and thin rule] | 'IUDITHA.' ending on Q4^r with a double short rule below. Q4^v: blank.

Notes:

Since Trottmann in his foreword to the reader (p. 14) speaks only of the 1614 Cologne edition of (the first part of) Schonaeus's *Terentius Christianus* (= No. 41), he is likely to have made his manuscript copy, from which this Prague edition undoubtedly was set, from this edition. As regards the text of the introductory laudatory poems, he supposedly used the 1618 Cologne edition of the second part of the *Christian Terence* (= No. 44) as copy-text.

In his foreword to the reader Trottmann incorporated great parts of both Cornelius Loosaeus Callidius's foreword to the first part of Schonaeus's biblical dramas (see, e.g., the above-mentioned 1614 Cologne edition) and Gerhard Grevenbroich's dedication of the second part of Schonaeus's Bible plays to Jacobus Chimarraeus (see, e.g., the above-mentioned 1618 Cologne edition).

There we are also informed about Trottmann's motives for publishing Schonaeus's 'Terentius' and about his method of editing the plays¹¹². Moreover, he already there expresses his intention to also publish, shortly, the six plays of the second part of the *Terentius Christianus*, at least when the present edition of the six plays of the first part met with a favourable reception¹¹³.

Indeed, a manuscript in Trottmann's hand, containing for the greater part

¹¹² See esp. p. 19: '... iam pridem apud animum meum constitui, Gymnadi scholasticae opusculum aliquod in manus dare, non tam mole quam utilitate magnum. Hic ante omnes Schonaei Terentius, a pueritia mihi familiaris, probari visus est. Succidi igitur affectus eius et monologos longiores, et ne phrasis eadem semel iterumque rediret, quoad potui, cavi. Amputavi etiam, quidquid stilum periodice circumductum magnopere redoleret, utpote stilo dialogico minus idoneum'.

¹¹³ See p. 20: '... reliquae sex certo visurae et propediem lucem publicam, si primas placuisse intellexero'.

(ff. 11^r [= 12^r]–99^r [= 100^r]) the six plays which constitute the second part of Schonaeus's *Terentius Christianus*, proves that he was seriously planning a new edition of those plays¹¹⁴. From ff. 1^r and 9^v it can be deduced that the manuscript was submitted for censorship on 2 June 1797 and licensed with an imprimatur by Thorek.

Copies :

Budapest, MTAK, 553.465; Durham, Ushaw, XVII.D.7.1*; Olomouc, SVK, 90.562; Prague, KNM, 93 b 385; Prague, PNP, AC VII 78, AD XIII 5, and EL XIII 59; Prague, SK, 52 F 36 (this copy was available to me in the form of microfilm), 52 F 162, and Se 142.

98 CUNAE FABULA LUDICRA.

Amsterdam, J. Clausen, [1907?].

Collation :

210 × 140 mm. (34 ll., 150 × 99 mm. [p. 5]): [unsigned], 16 leaves, pp. 1-3 4-30 31-32.

Contents :

p. 1: title. p. 2: 'ACTORUM NOMINA.' p. 3: 'CUNAE FABULA LUDICRA.' ending on p. 30 with a short rule. pp. 31-32: blank.

Notes :

On the title-page of the Amsterdam University Library copy (see Pl. 113) a manuscript note reads: 'Door Dr Rogge bewerkt Juli 1907 voor eene niet doorgegangene opvoering ¹/₄ Gymnasiasten Vereeniging D. V. S.' ['This play was adapted by Dr Rogge in July 1907 for a performance by the grammar-school theatrical society D. V. S., which did not take place'].

Probably the text of this play, which lacks its prologue, was set from a manuscript copy made by the editor who presumably had chosen the 1646 Gouda-Amsterdam edition of the play (= No. 65, pp. 118-49) as copy-text. There are, however, indications that he used, especially in the last act, another edition (from Cologne?) as copy-text.

The booklet is equipped with a wrapper of stiffened coloured paper with the title, the imprint, and typographic decoration printed on the outside of the front cover.

Copies :

Amsterdam, UB-GU, Br.L.q.37*; London, King's, 225 c.

¹¹⁴ The manuscript is preserved in Prague, SK, MS XIV.E.18 (it was available to me in the form of microfilm). Cf. Joseph Truhlář, *Catalogus codicum manu scriptorum latinorum qui in C.R. bibliotheca publica atque universitatis Pragensis asservantur*, 2 vols (Prague, 1905-06), II, 314, No. 2552.

99 AD PUERUM STUDIOSUM IN COMMENDATIONEM SCHOLAE HARLEMIANAE.

Haarlem, Johannes Enschedé en Zonen, [1964].

Collation :

1° (obl.) : 380 × 521 mm.

In black and red.

Contents :

See Plate 114.

Notes :

This ten-line poem by Schonaeus, a school-program which appeared for the first time in his *Liber Epigrammatum* of 1592 (= No. 16a, p. 480), was printed by Joh. Enschedé and Sons at Haarlem in November or December 1964 in an edition of an unknown number of copies.

It was printed after a design of S.L. Hartz and on 14 December 1964 it was presented to the scholars of the Haarlem grammar-school ['Stedelijk Gymnasium'] on the occasion of the festive celebration of its 575th anniversary.

The text of the poem appears to have been set from a copy of the 1646 Gouda-Amsterdam edition of Schonaeus's *Lucubrationum pars tertia* (= No. 65), where the poem is to be found in the *Liber Epigrammatum* on page 258. It is worth noting, however, that in the first line 'Pernassi' has been corrected into 'Parnassi'.

For a reproduction (greatly reduced) of the broadsheet containing this poem, see A.E. Cohen, 'Graaf, stad en school : iets over de oudste geschiedenis van ons Stedelijk gymnasium', in *Jaarboek Haarlem 1966* (Haarlem, 1967), pp. 59-69 (p. 67; see also p. 69, note 24).

Copies :

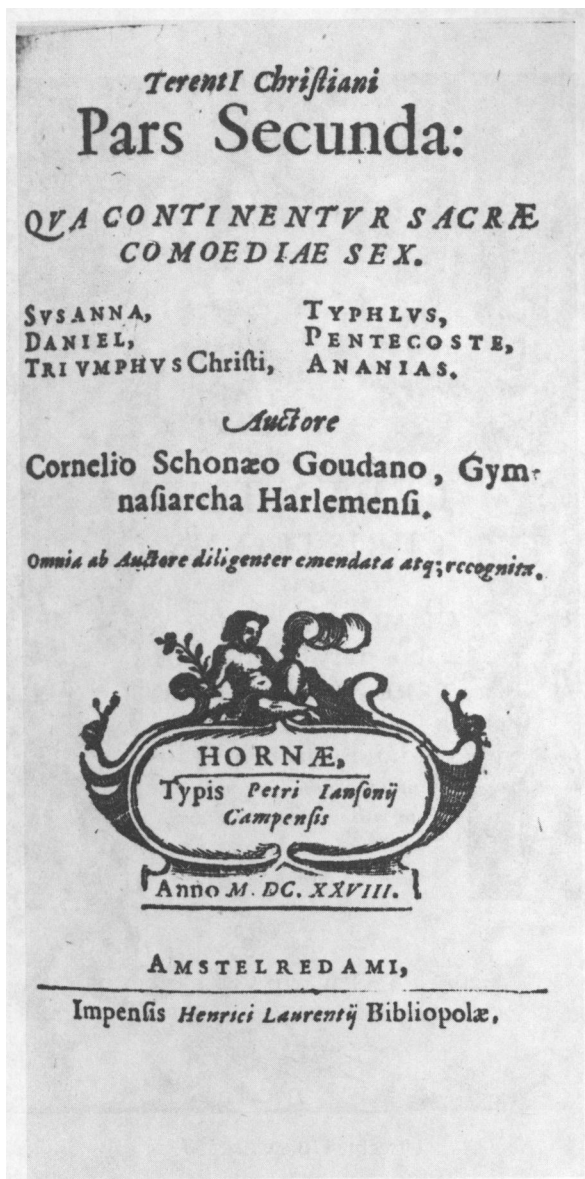
Haarlem, StG, Bibliotheek; Venray, private collection*.



PLATE 64.

Utrecht, UB, X.oct.550

No. 53.



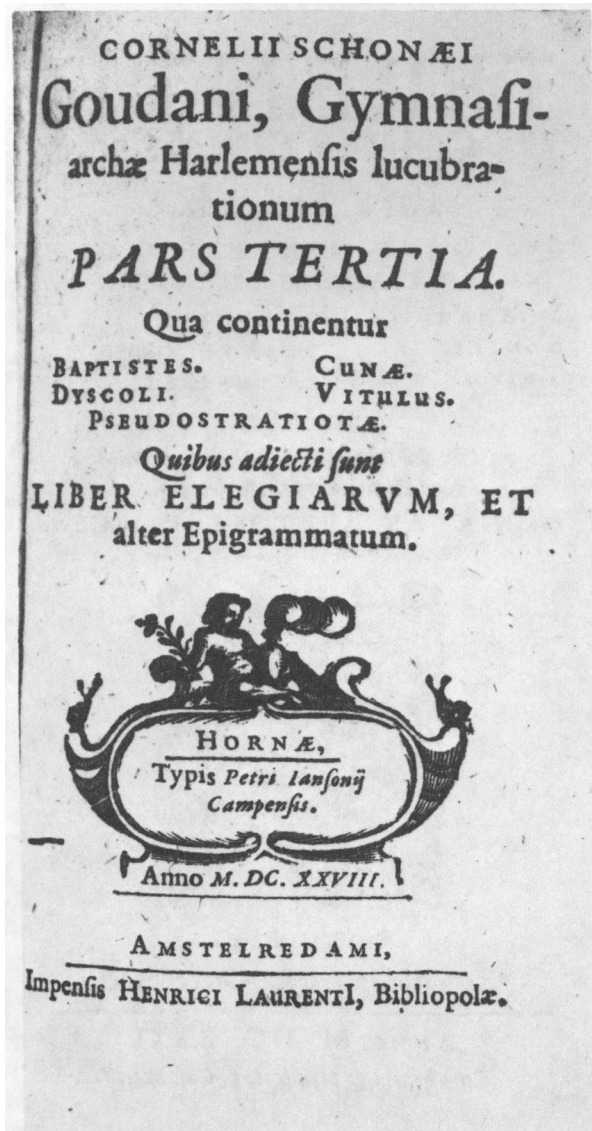


PLATE 66.

Utrecht, UB, X.oct.550

No. 55.

TERENTII CHRISTIANI.

Pars Secunda.

QVA CONTINENTVR SACRÆ
COMOEDIÆ SEX,

SYSANNA. TYPHLVS.
DANIEL. PENTECOSTE.
TRIUMPHVS Christi. ANANIAS.

Auctore

CORNELIO SCHONÆO GOV-
dano, Gymnasiarchâ Harlemensi.

OMNIA AB AVCTORE DILIGEN-
ter emendata atque recognita.

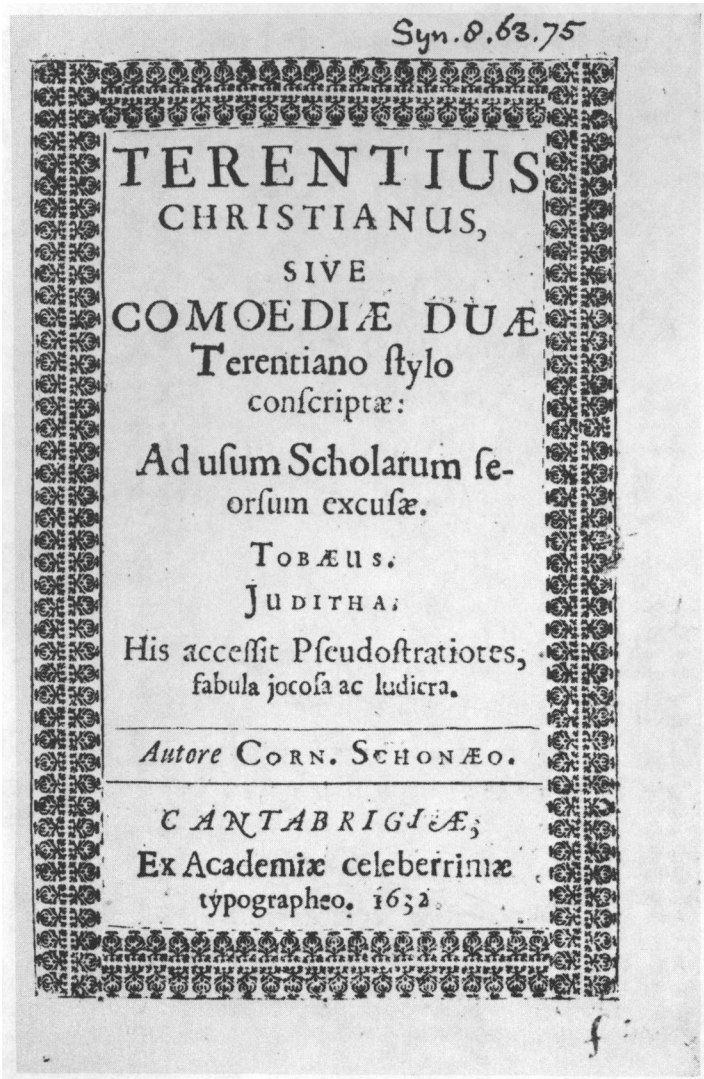


COLONIÆ.

Excudebat Gerardus Greuenbruch.

ANNO M. DC. XXXI.

Cum gratia & privilegio S. Caf. Maiest.



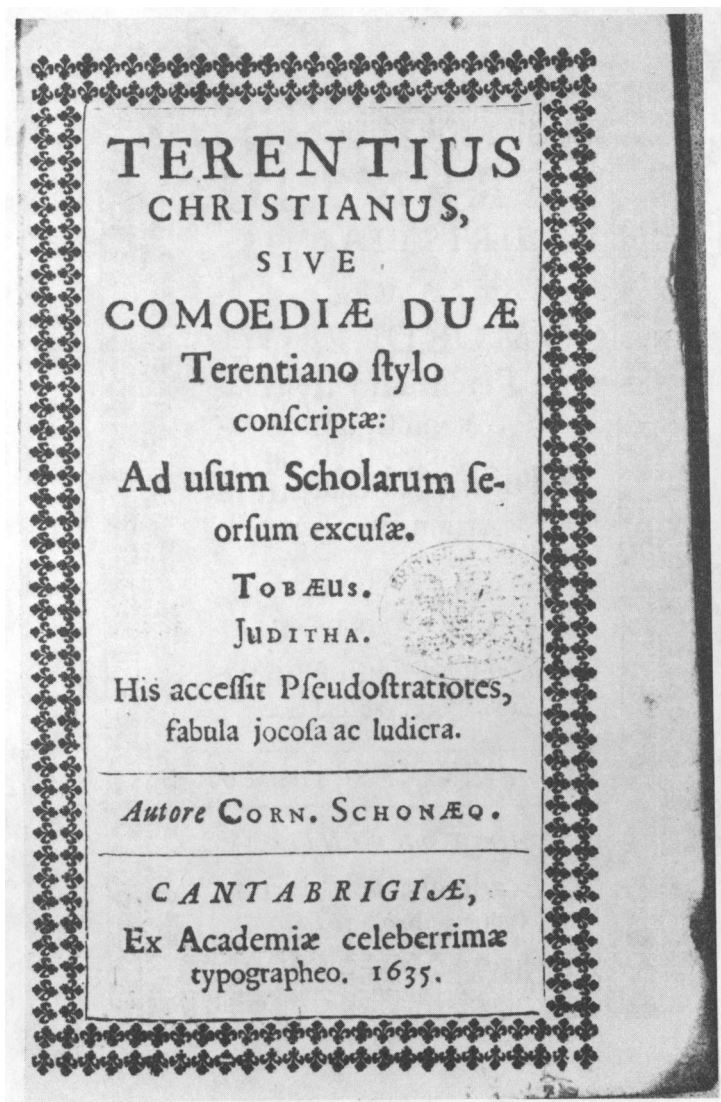


PLATE 69.

London, BL, 11712.b.7

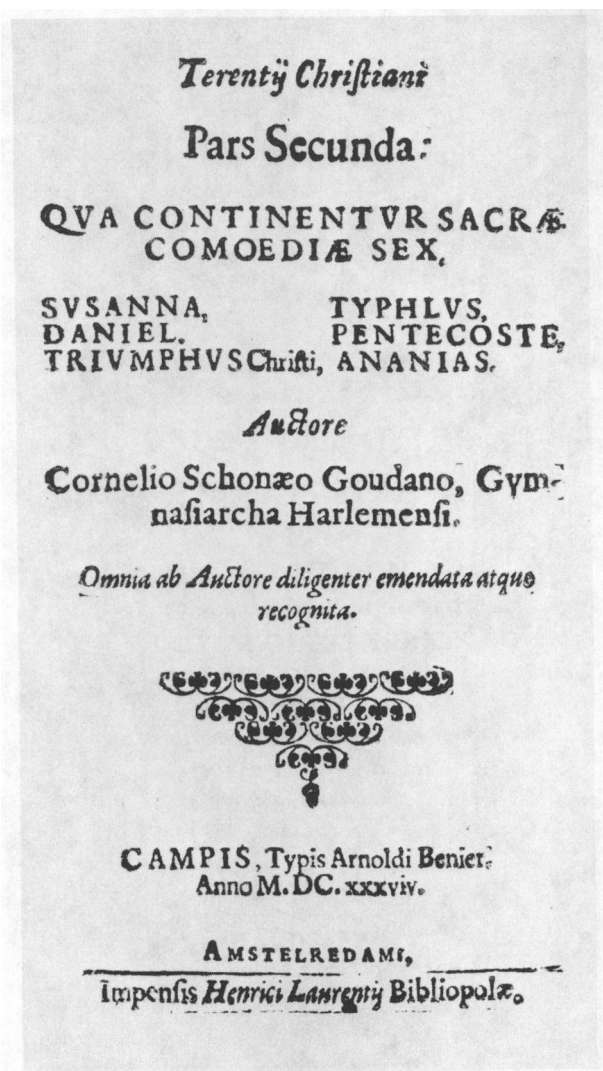
No. 58.

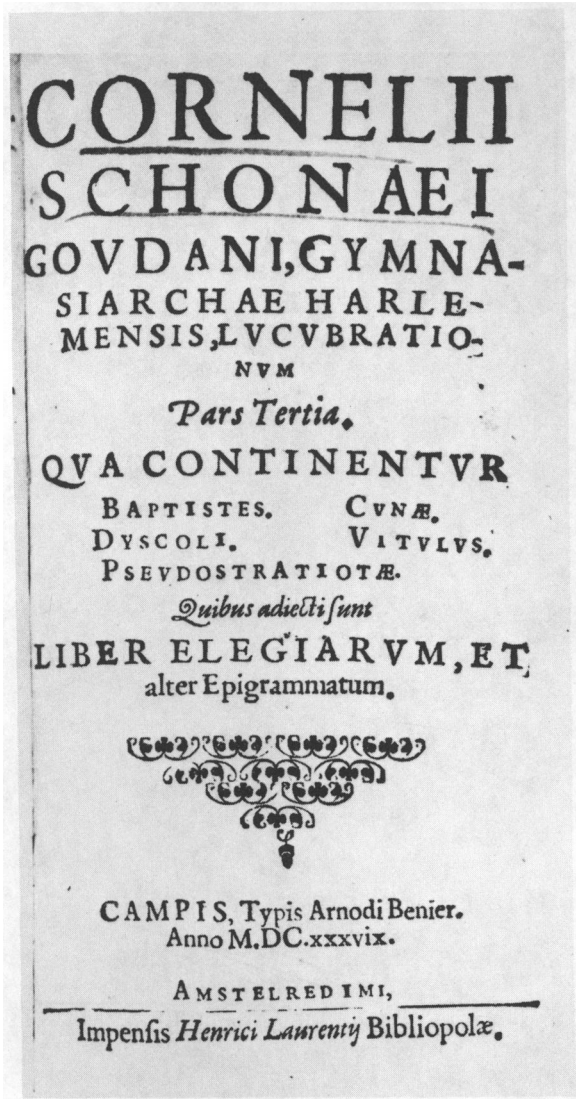


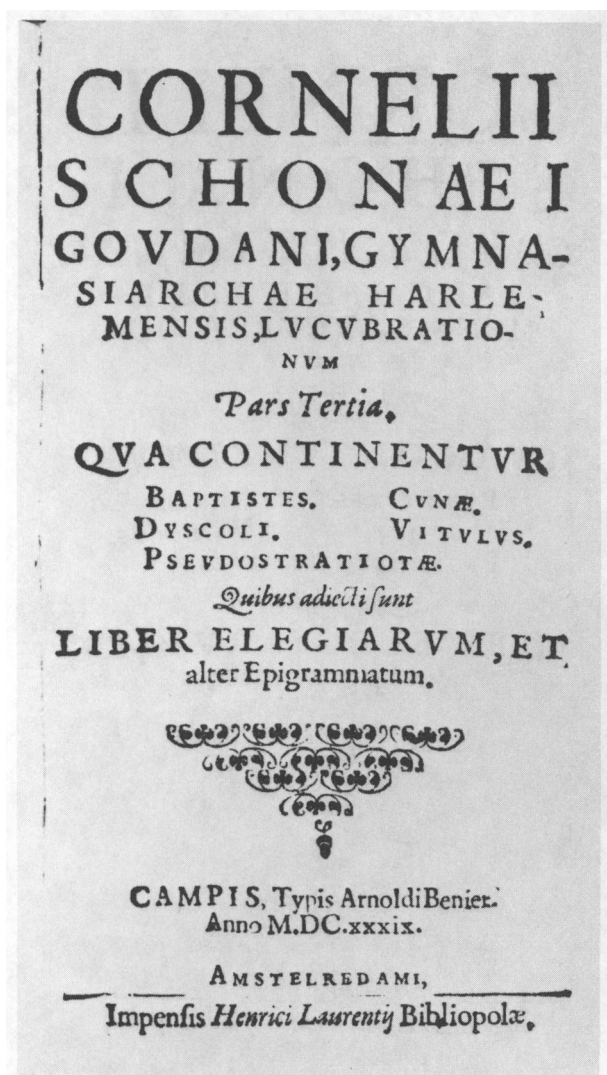
PLATE 70.

Ghent, UB, Ar.959

No. 59.







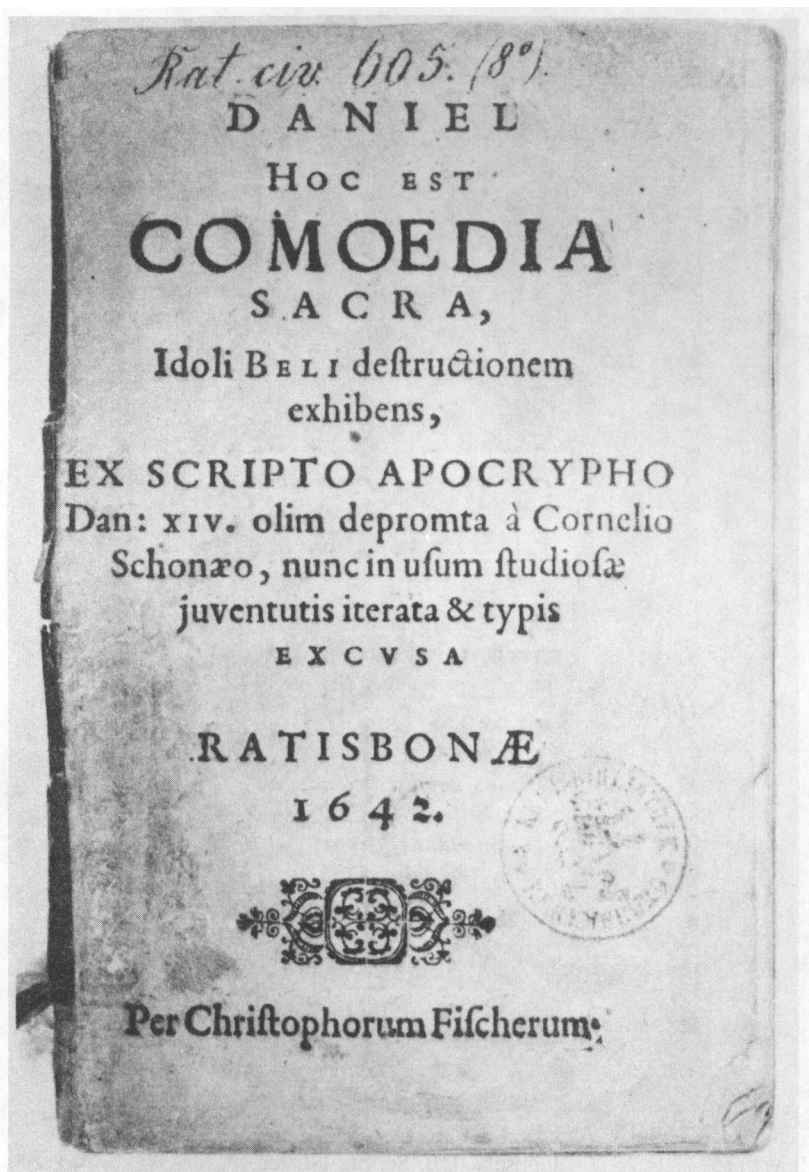


PLATE 74.

Regensburg, SB, Rat. civ. 605 (8°)

No. 62.



PLATE 75.

Uppsala, UB, Scripta lat. rec.

No. 63a.

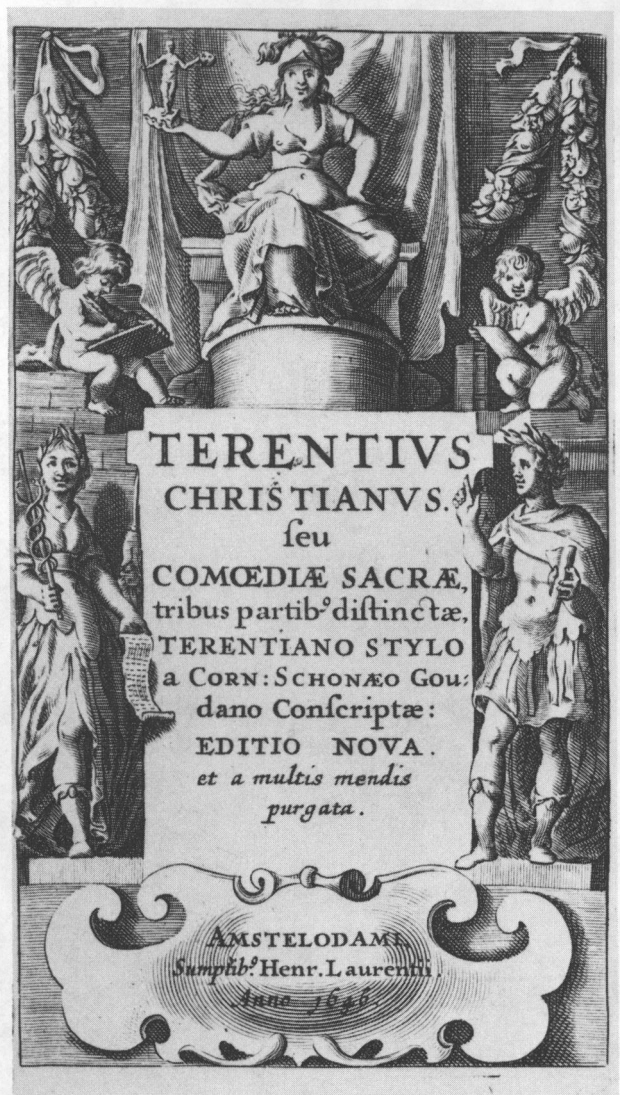
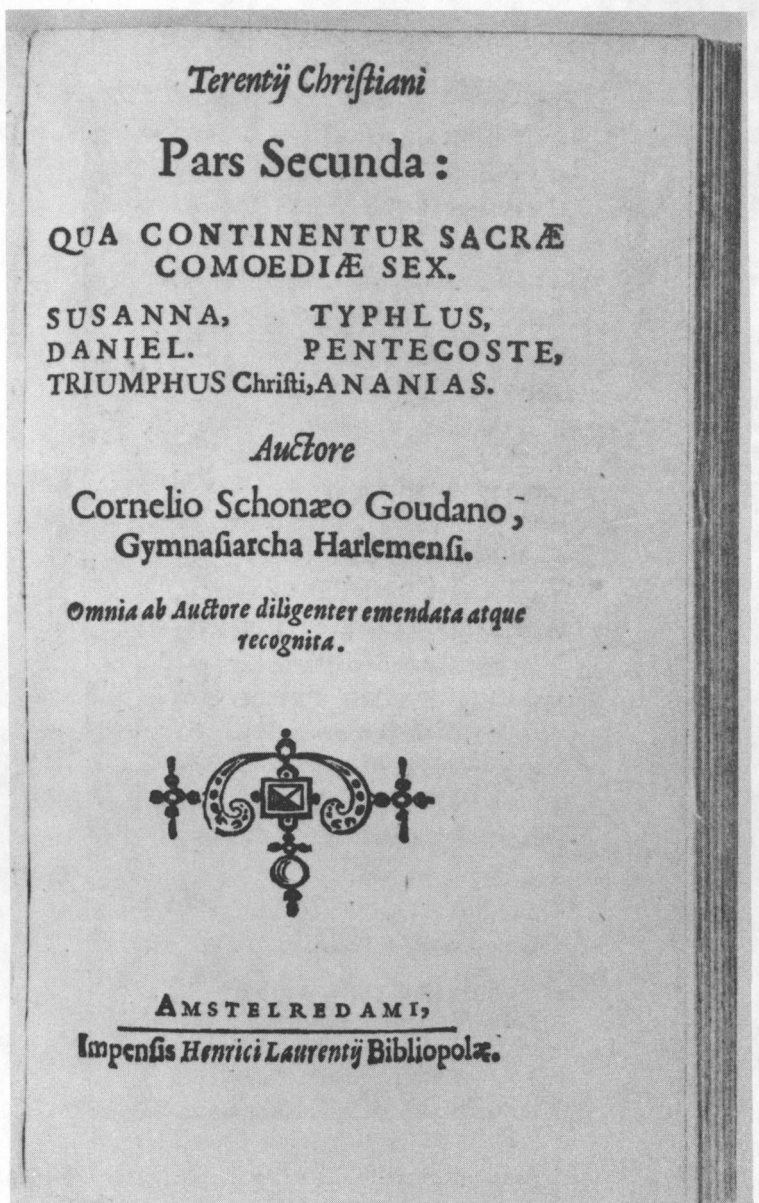


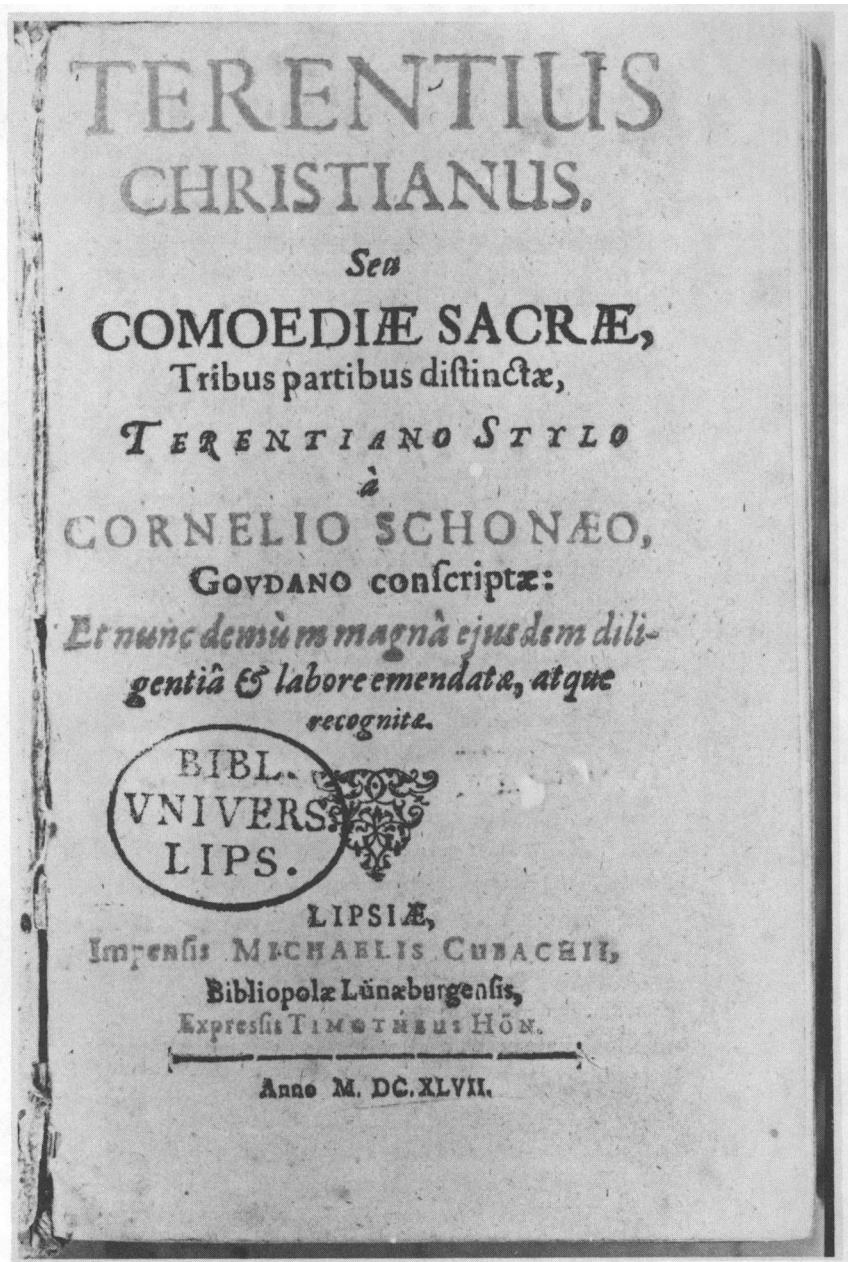
PLATE 76.

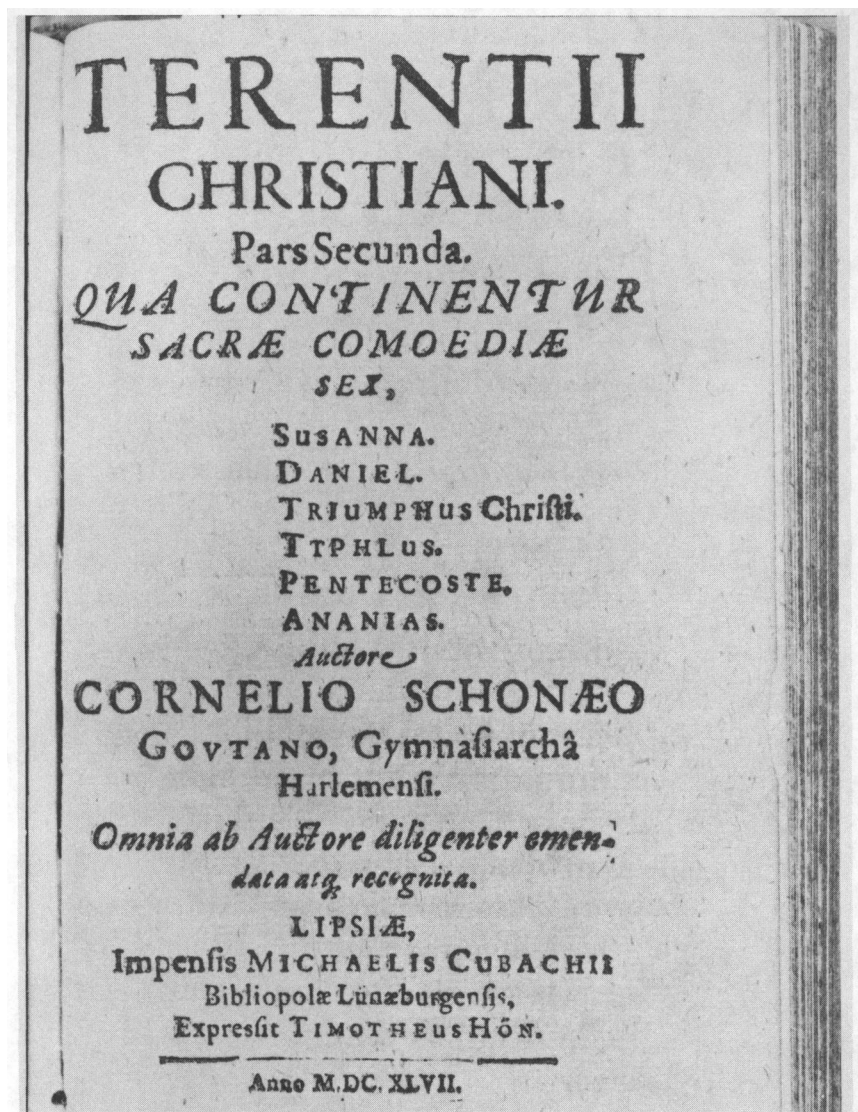
Amsterdam, UB-GU, 455 F 1

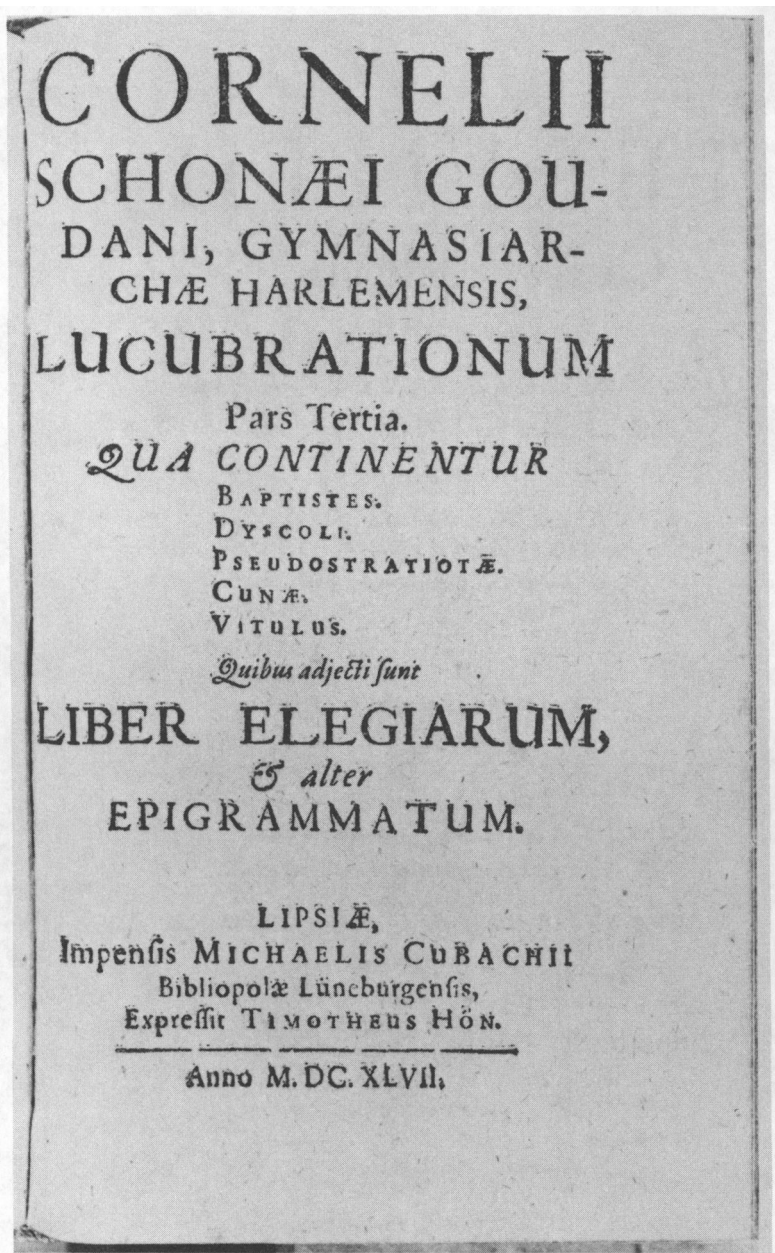
No. 63b.



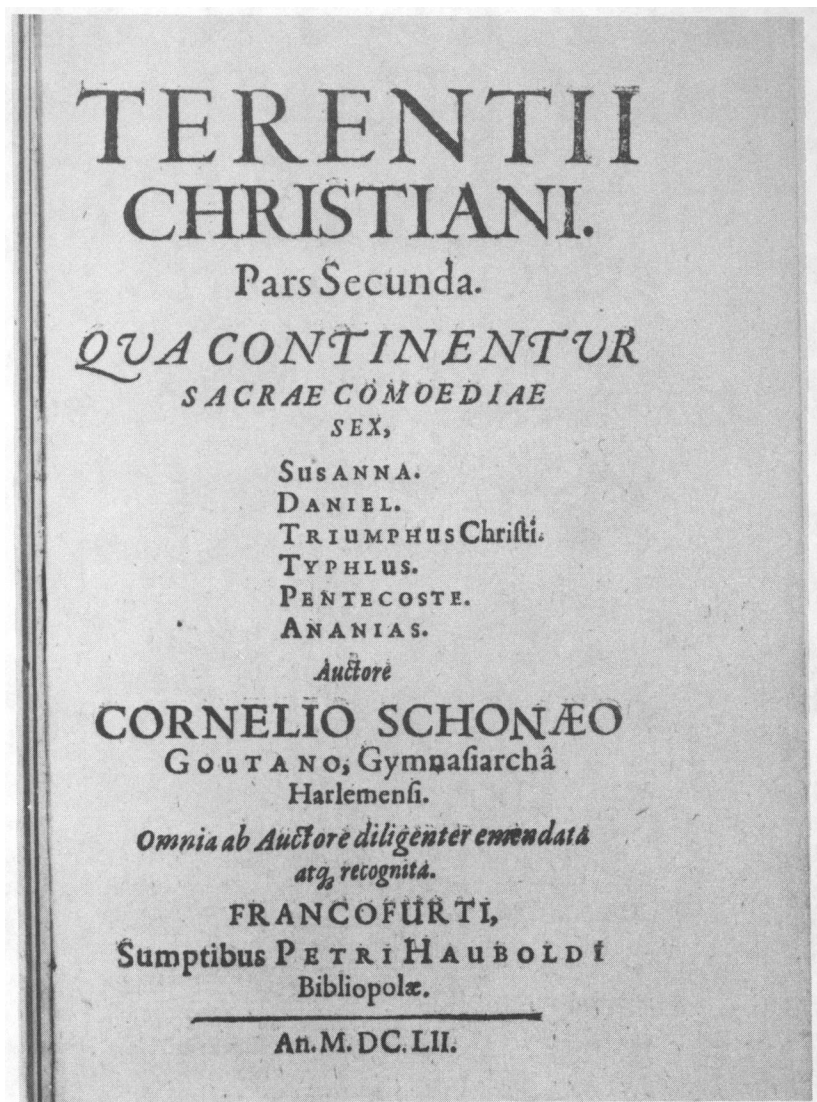












CORNELII
SCHONÆI GOU-
DANI, GYMNASIAR.
CHÆ HARLEMENSIS,
LUCUBRATIONUM

Pars Tertiâ.

QVA CONTINENTVR

BAPTISTES.

DYSCOLI.

PSEUDOSTRATIOTÆ.

CUNÆ.

VITULUS.

Quibus adjecti sunt

LĪBER ELEGIARUM,
& alter
EPIGRAMMATUM.

FRANCOFVRTI,

Sumptibus PETRI HAUBOLDI
Bibliopolæ.

An. M, DC, LII.



TERENTII CHRIS-
TIANI,

Pars Secunda.

QVA CONTINENTVR
SACRÆ COMOEDIÆ
SEX.

SVSANNA, TYPHLVS,
DANIEL, PENTECOSTE,
TRIUMPHVS Christi, ANANIAS.

Auctore,

CORNELIO SCHONÆO Gou-
dano, Gymnasiarcha Harle-
mensi,

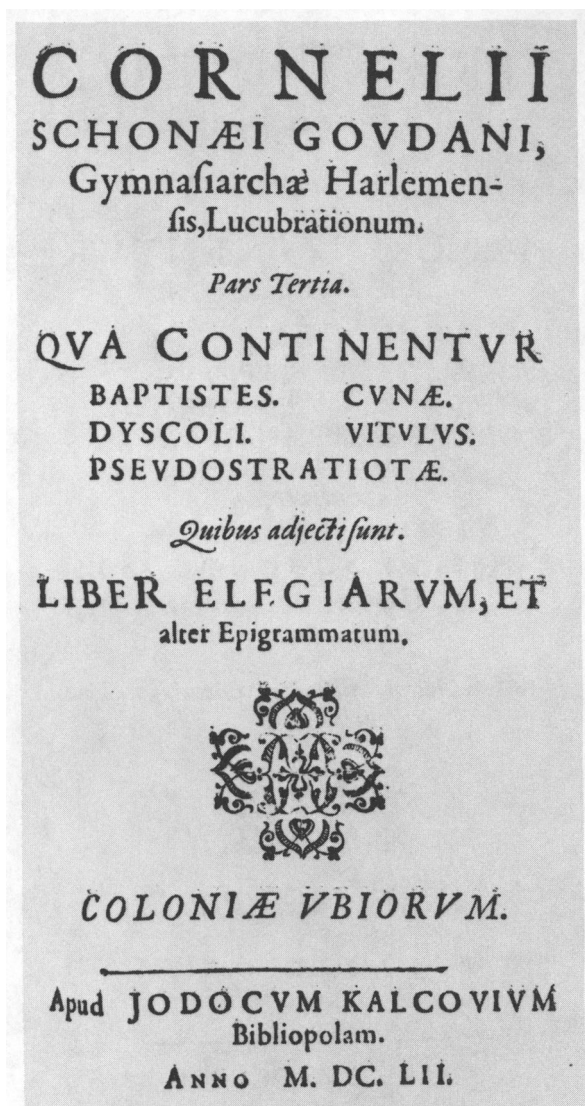
*Omnia ab Auctore diligenter emendata atque
recognita.*

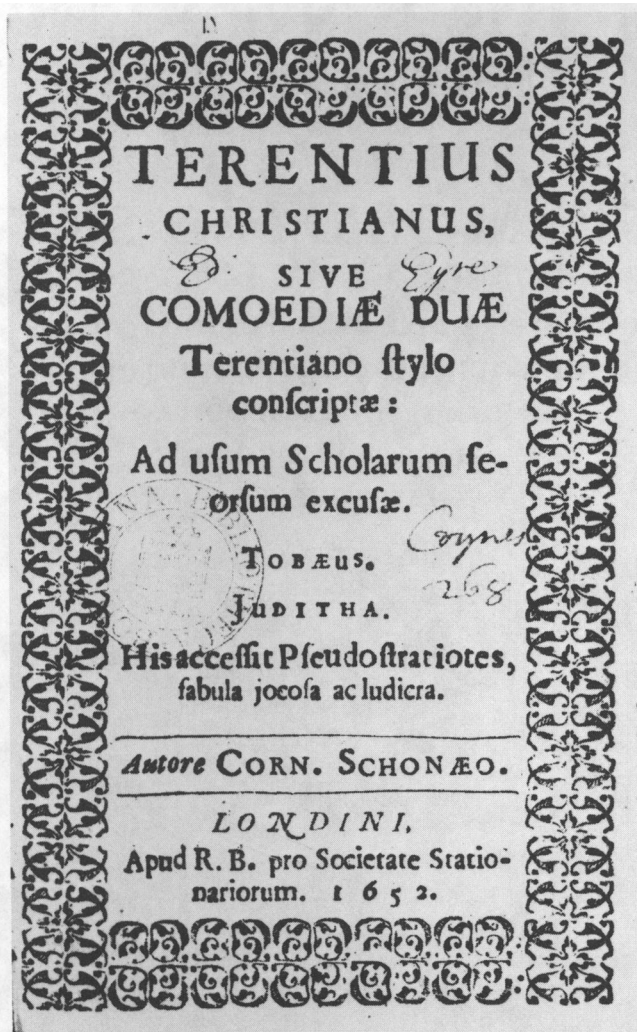


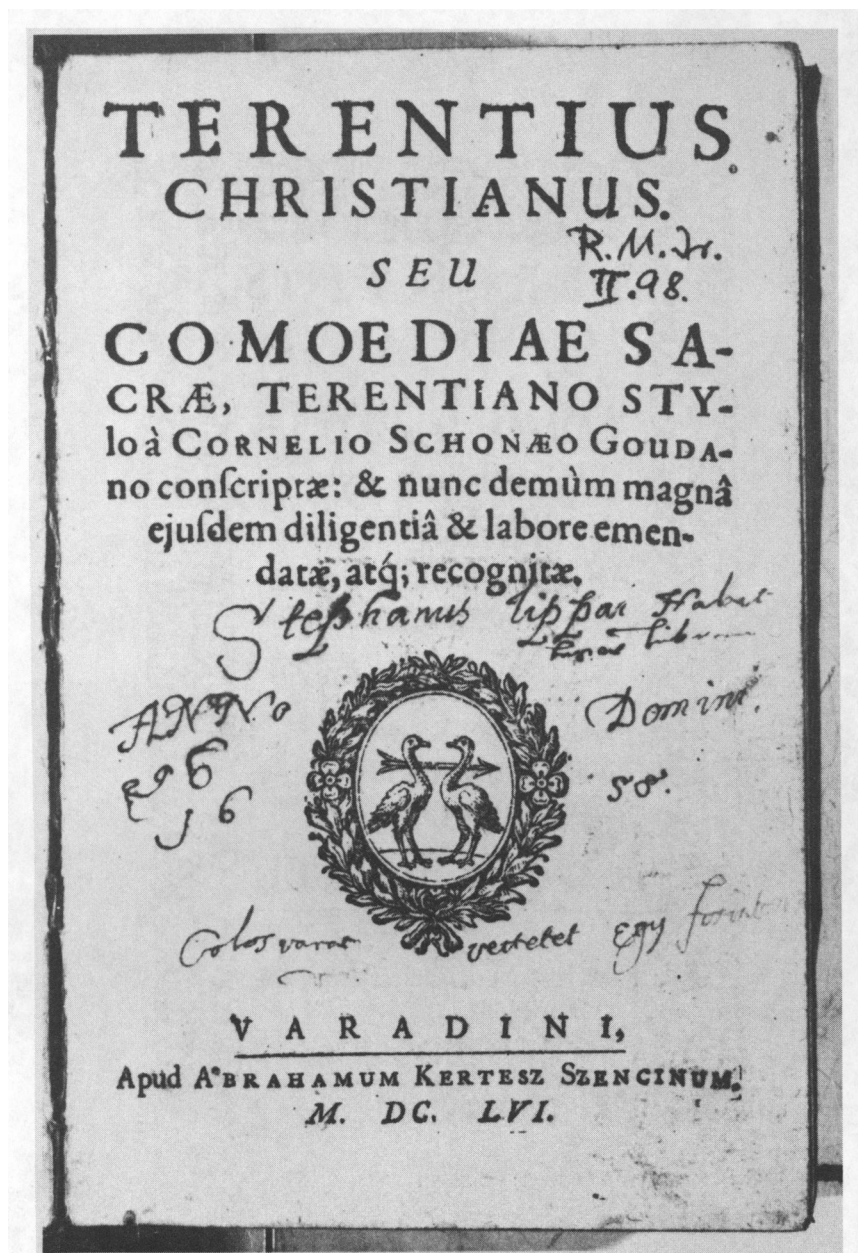
COLONIÆ AGRIPPINÆ.

Sumptibus, JODOCI KALCOVII
Bibliopolæ.

ANNO M. DC. LII.







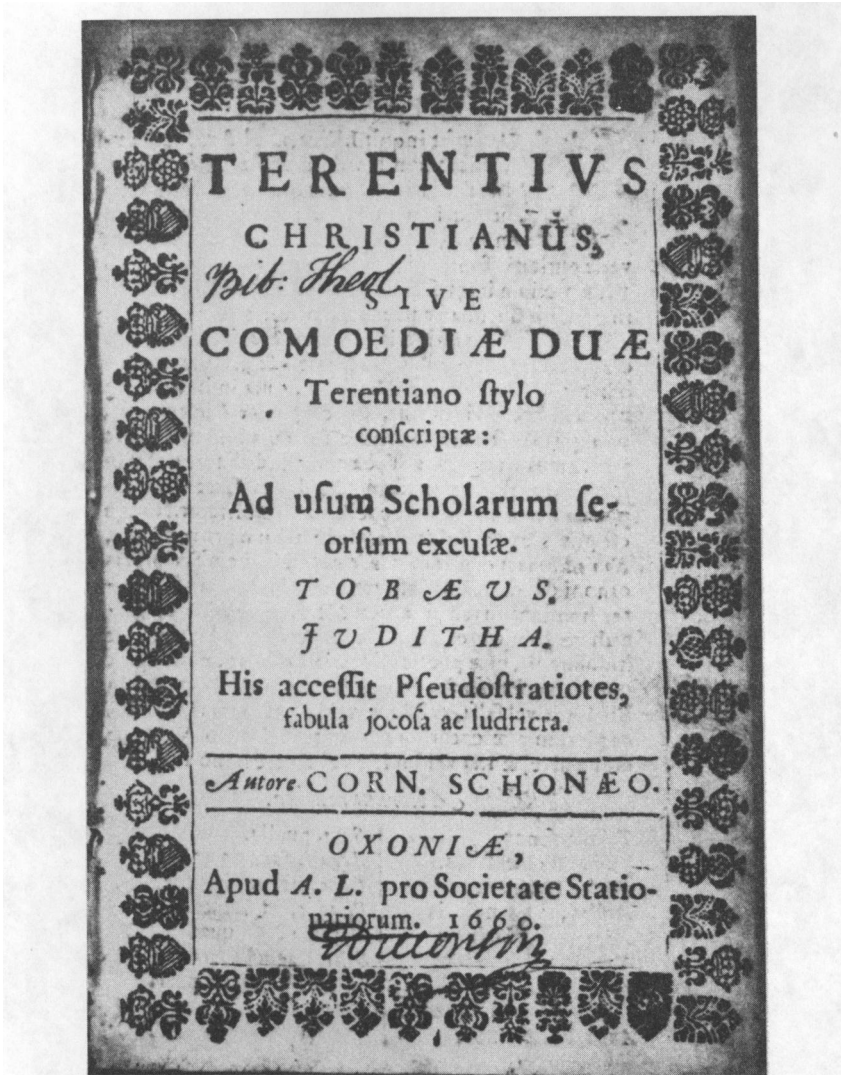


PLATE 90.

Durham, Ushaw, XVII.D.4.26

No. 77.

TERENTII CHRISTIANI
JOSEPHUS,

Sive,

COMOEDIA JOSEPHI,
STYLO TERENTIANO A

CORNELIO SCHONÆO Goudano,
quondam Gymnasiarchâ Harlemani,
Conscripta,

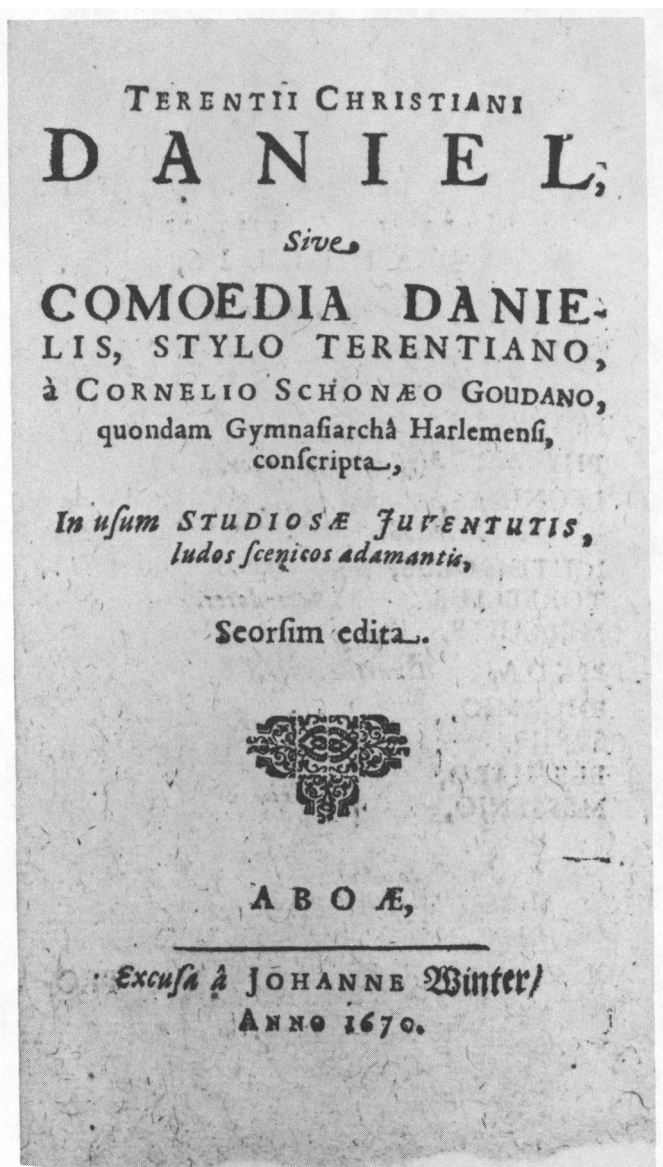
*In usum STUDIOSE JUVENTUTIS,
ludos scenicos adamantâ,*

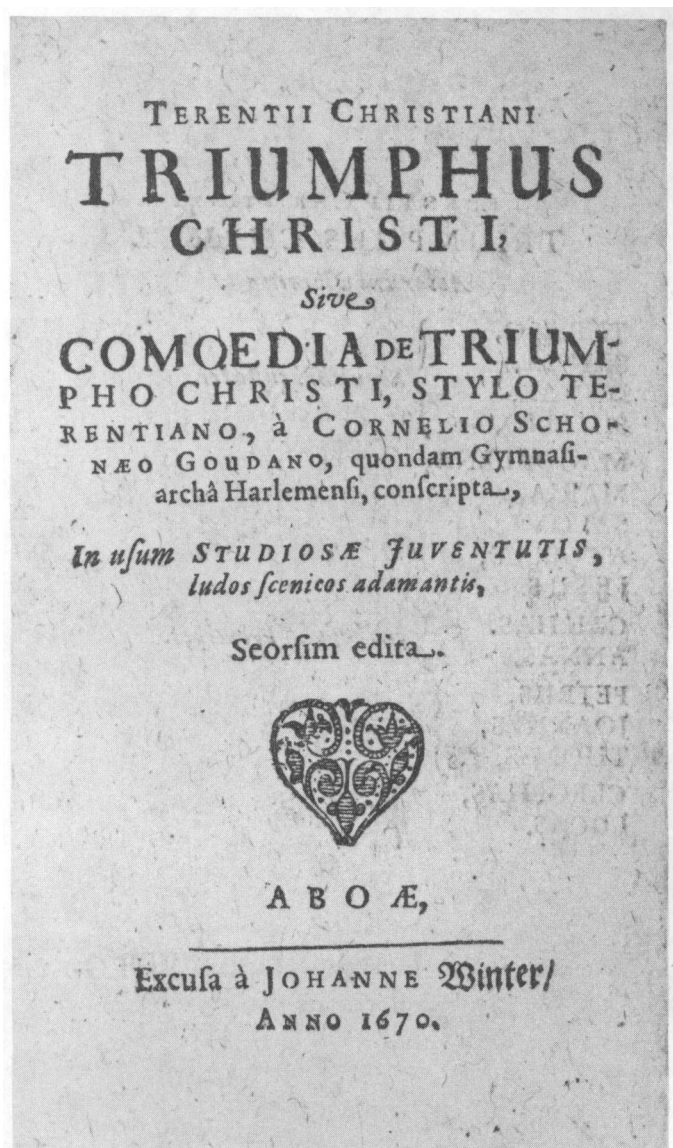
Seorsim edita.



A B O Æ,

Excusa à JOHANNES Winter/
ANNO 1670.





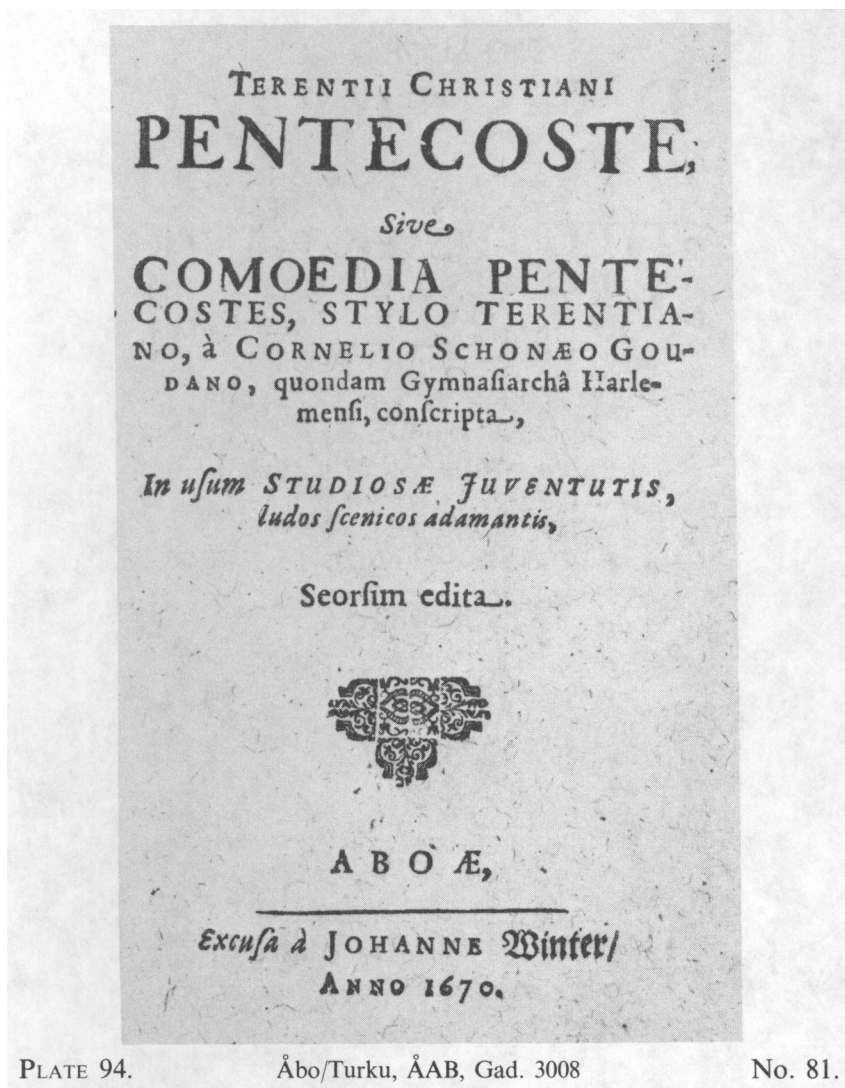
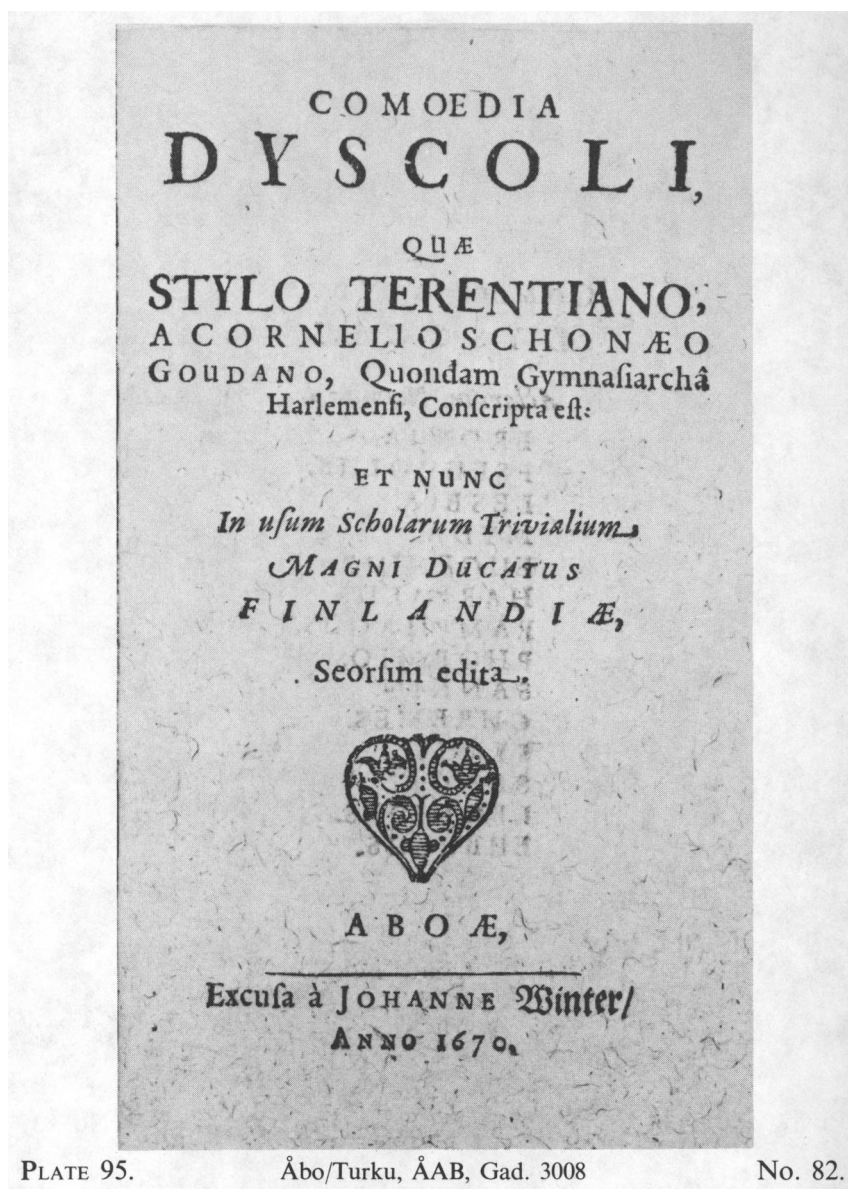


PLATE 94.

Åbo/Turku, ÅAB, Gad. 3008

No. 81.



TERENTIUS CHRISTIANUS

SEU

COMOEDIAE SACRAE,

Tribus partibus distinctæ,

TERENTIANO STYLO

à

CORNELIO SCHONÆO,

GOUDANO conscriptæ:

*Et nunc demùm magnâ ejusdem diligentia**& labore emendatæ, atq. recognita.**Cum Gratia & Privilegio Sac. Cæs. Majestatis.*

FRANCOFURTI,

Sumptibus PETRI HAUBOLDI Bibliop.

Typis JOHANNIS ANDRÆ,

Anno M. DC. LXXII.

TERENTII CHRISTIANI.

Pars Secunda,

QUA CONTINENTUR
SACRAE COMOEDIAE
SEX.

SUSANNA.

DANIEL.

TRIUMPHUS CHRISTI.

TYPHLUS.

PENTECOSTE.

ANANIAS.

Auctore

CORNELIO SCHONÆO

GOUDANO, Gymnasiarchâ

Harlemensi.

Omnia ab Auctore diligenter emendata
atque recognita.



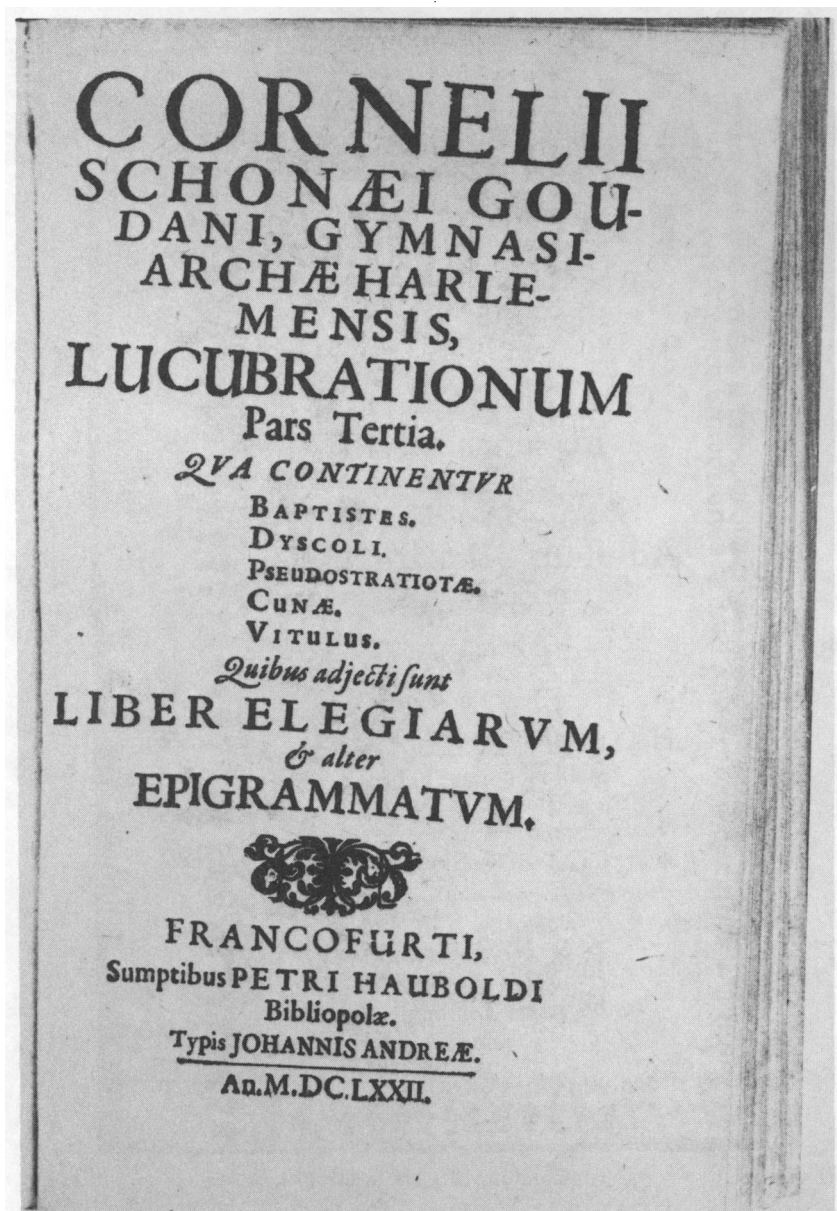
FRANCOFURTI.

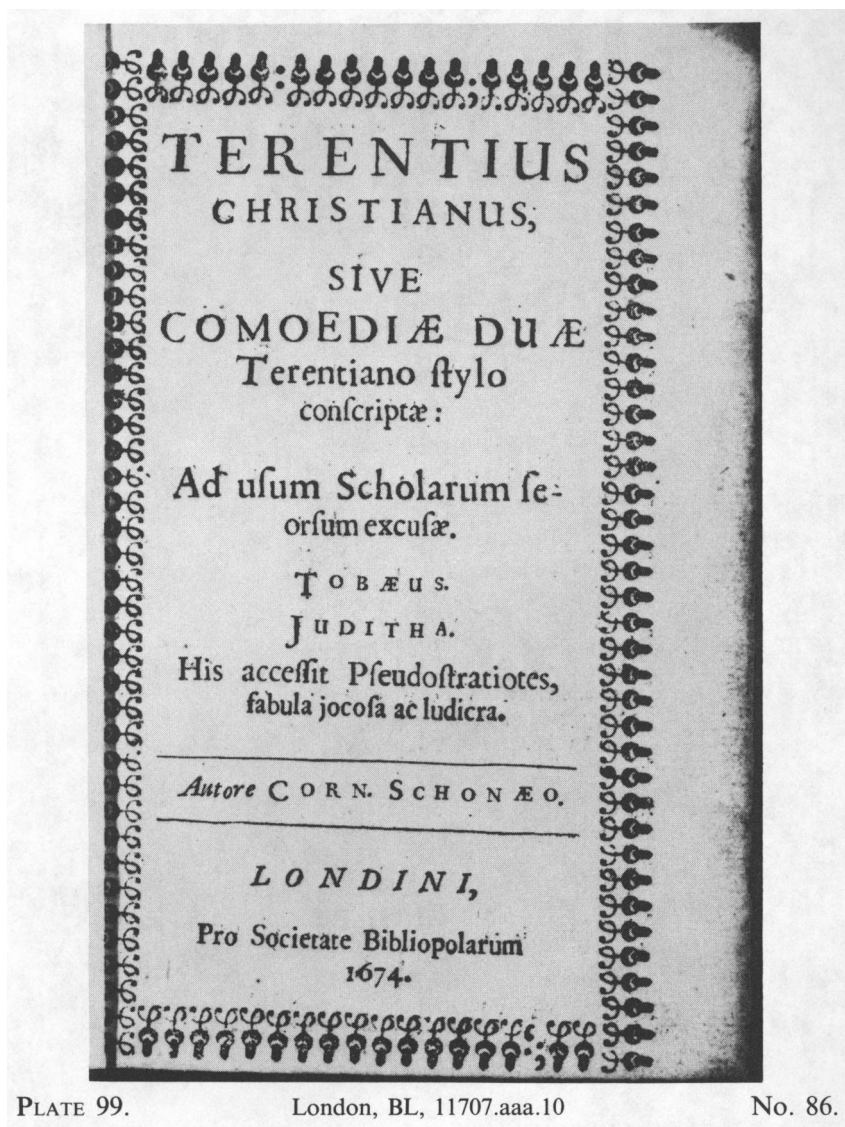
Sumptibus PETRI HAUBOLDI

Bibliopolæ.

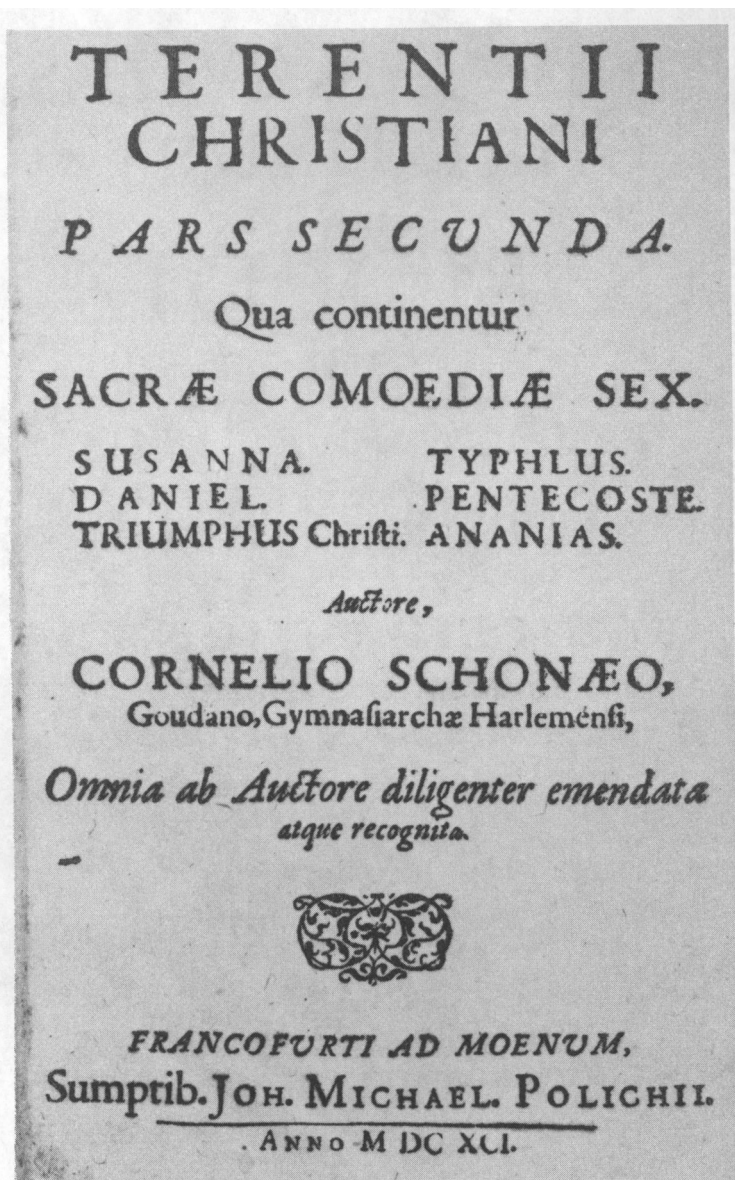
Typis JOHANNIS ANDRÆ.

AN. M. DC. LXXII.









CORNELII
 SCHONÆI GOUDANI,
 GYMNASIARCHÆ HARLEMENSIS,
 Lucubrationum

PARS TERTIA.

Qua continentur

BAPTISTES. CUNÆ.
 DYSCOLI. VITULUS.
 PSEUDOSTRATIOTÆ.

Quibus adjecti sunt

LIBER ELEGIARUM,
 ET ALTER EPIGRAM-
 MATUM.



Francofurti ad Mœnum,
 Sumpt. JOH. MICHAEL. POLICHII.

ANNO MDCXCI.

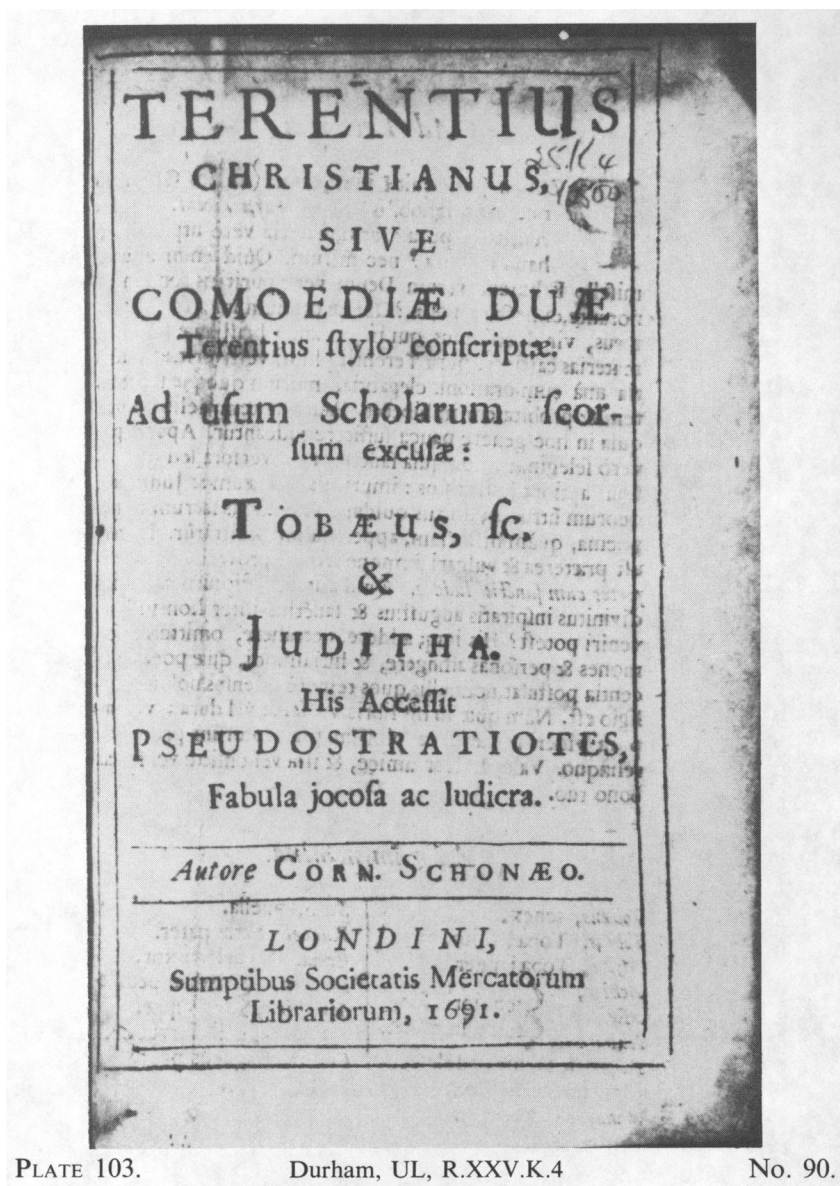


PLATE 103.

Durham, UL, R.XXV.K.4

No. 90.

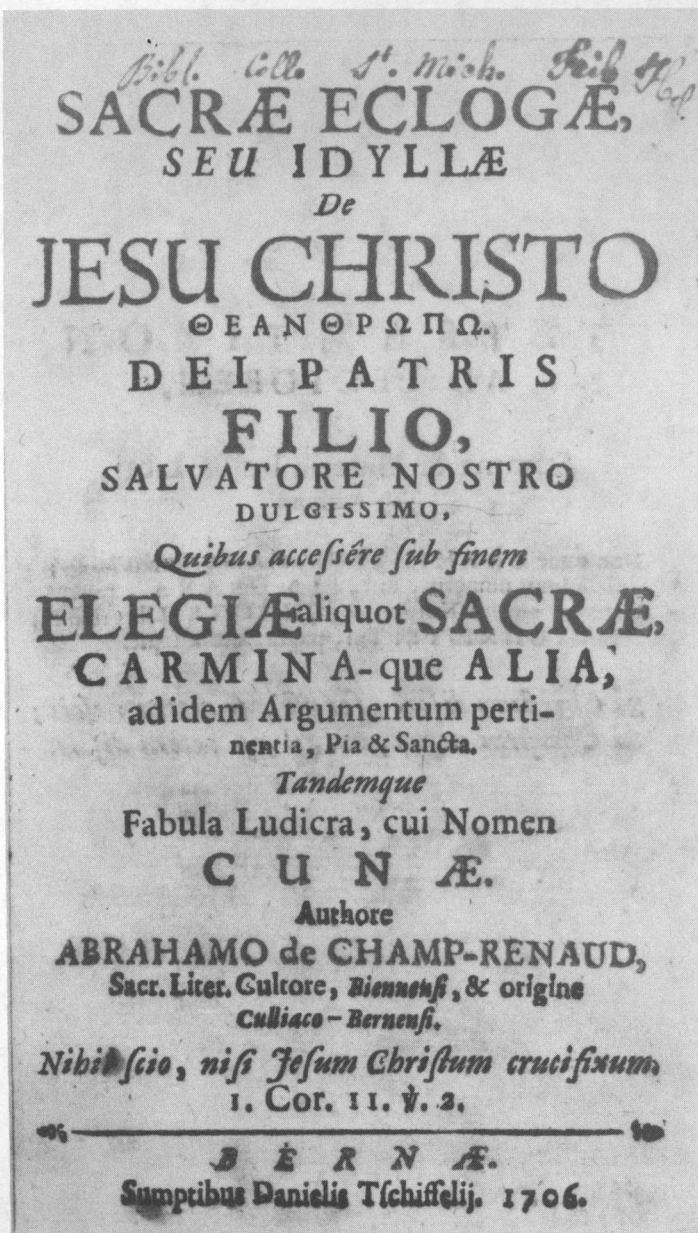




PLATE 105.

Munich, UB, 8° P.lat.rec. 528/1

Nos 92a-92b.

Engraved title



TERENTIUS
CHRISTIANUS,
Seu
COMOEDIÆ
SACRÆ,
TRIBUS PARTIBUS
distincta,
TERENTIANO STYLO

a
CORNELIO SCHONÆO,
Goudano conscriptæ.

*Et nunc demum magna ejusdem diligentia
& labore emendata, atque recognita.*



Francofurti ad Moenum,
Sumpt. JOH. ADAMI JUNGII.
ANNO M DCC XII.

TERENTII
CHRISTIANI
PARS SECUNDA.

Qua continentur
SACRAE COMOEDIAE SEX.

SUSANNA. TYPHLUS.
DANIEL PENTECOSTE.
TRIUMPHUS Christi, ANANIAS.

Auctore,

CORNELIO SCHONÆO,
Goudano, Gymnasiarchæ Har-
lemensi,

*Omnia ab Auctore diligenter
emendata atque recognita.*



FRANCOFURTI ad MOENUM,
Sumpt. ZUNNERIANIS,
et
JOH. ADAMI JUNGII.

Anno M DCC XII.

CORNELII SCHONÆI
 GOUDANI
 GYMNASIARCHÆ HARLEMENSIS,
LUCUBRATIONUM
PARS TERTIA.

Qua continentur :

BAPTISTES. CUNÆ.
 DYSCOLI. VITULUS.
 PSEUDOSTRATIOTÆ.

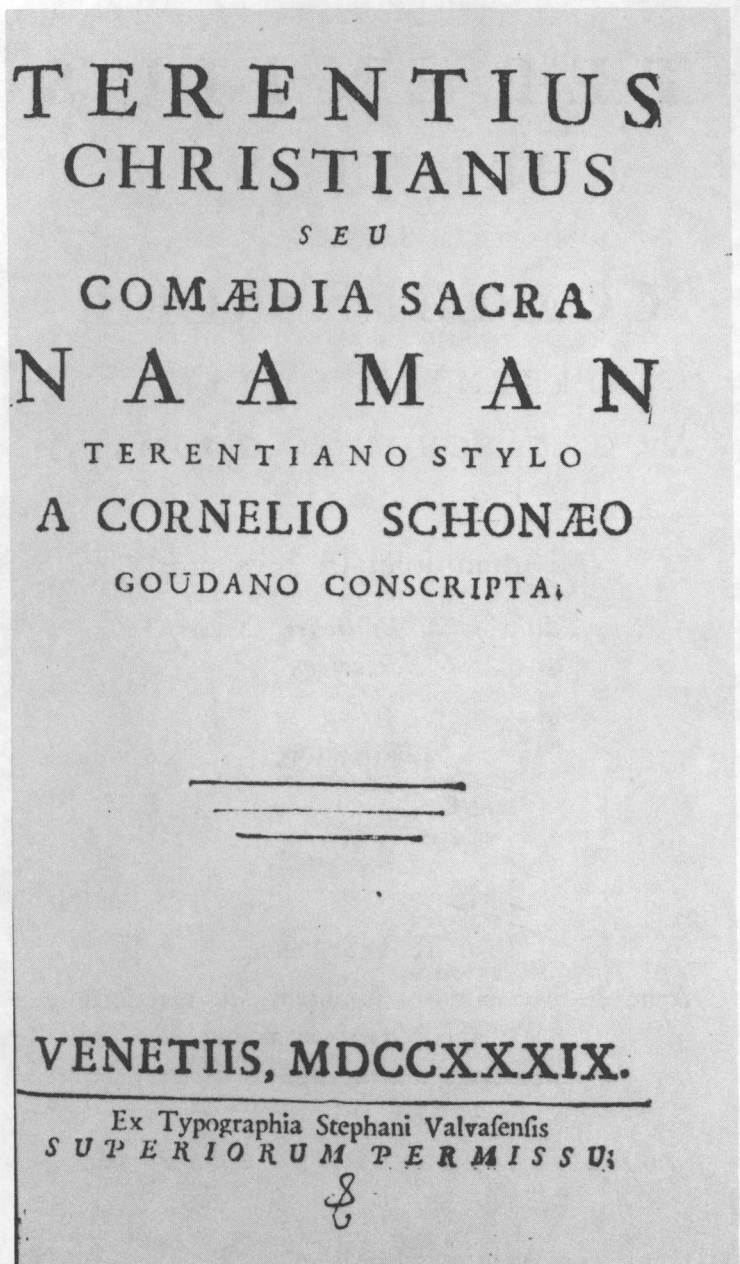
Quibus adjecti sunt

LIBER ELÉGIARUM,
 ET ALTER
 EPIGRAMMATUM,



Francofurti ad Mœnum ,
 Sumptibus ZUNNERIANIS
 ET
 JOH. ADAMI JUNGII,

Anno M DCC XII.



TERENTIUS
CHRISTIANUS,
SEU
COMŒDIÆ SACRÆ
TERENTIANO STYLO
A CORN. SCHONŒO GOUDANO
CONSCRIPTÆ;

Ad usum studiosæ Juventutis.

*Nova Editio juxta Editiones, Antuerpiensem
& Hornensem.*



PARISIIS,
Apud P. M. NYON juniorem, in exterioribus
Collegii Mazarinæi ædibus.

M. DCC. LXXIX.
CUM APPROBATIONE ET PERMISSU.

TERENTIVS
CHRISTIANVS

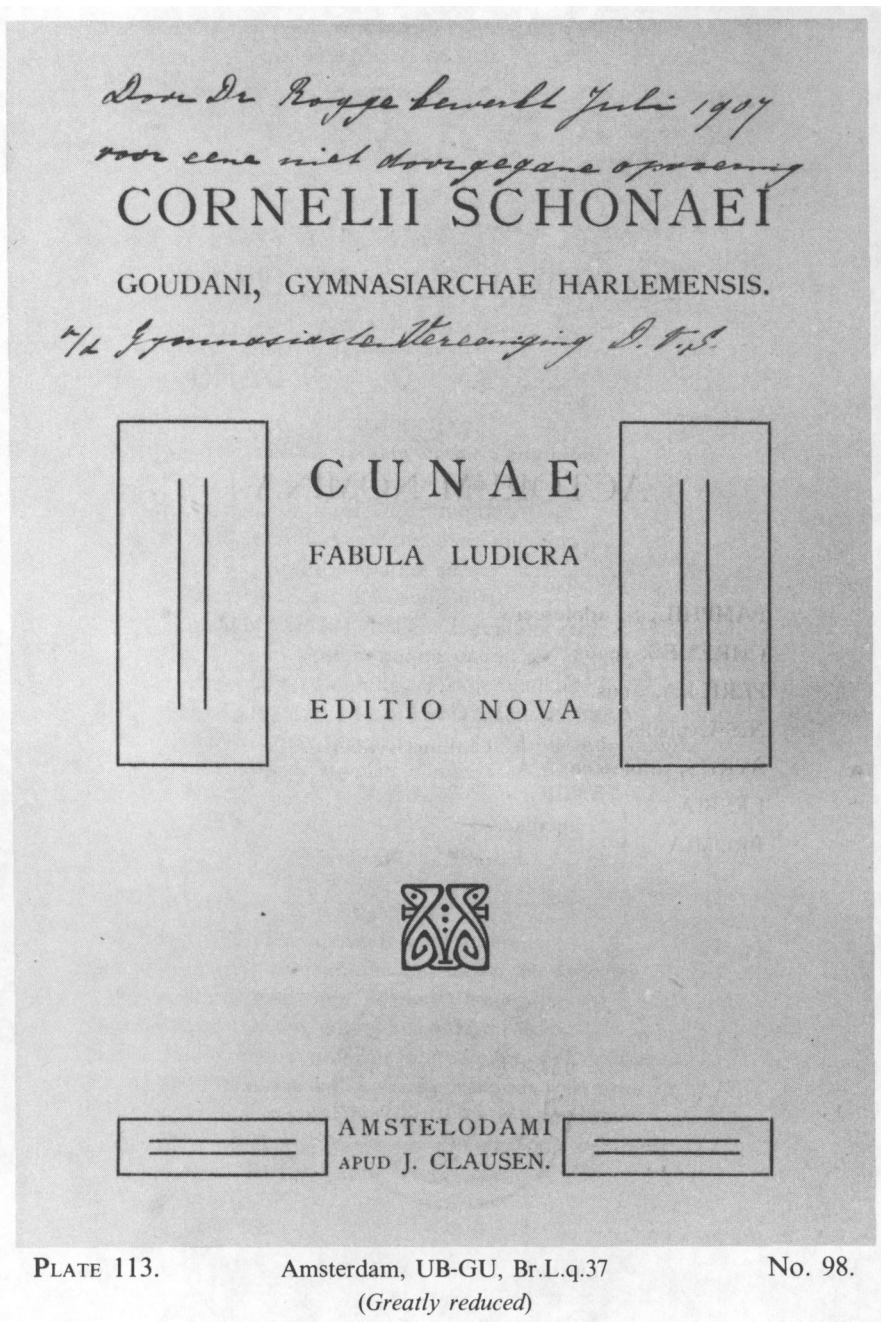
AUCTORE

CORNELIO SCHONÆO GOUDANO
GYMNASIARCHA HARLEMENSI.

EDIDIT ET PRÆFATUS EST

IOANNES HENRICUS TROTTMANN
IN VNIVERS. PRAGENSI AA. ET PHIL. DOCTOR
THEOL. BACCAL. RHET. ET POES. ANTEA
PROFESSOR CATH. ECCL. WRATISL.
CANON. HONORARIUS.

PRAGÆ 1797.
TYPIS VIDUÆ ELSSENWANGER.



AD PUERUM STUDIOSUM

IN COMMENDATIONEM SCHOLAE

HARLEMIANAE

QUI SACRA PARNASSI CONSCENDERE CULMINA MONTIS,
CASTALIOQUE SITIM GAUDES SEDARE LIQUORE,
HUC ACCURRE PUER, CELERES HUC DIRIGE GRESSUS,
OBLATOSQUE MANU CUPIDA DECERPITO FRUCTUS,
QUOS TIBI PEGASIDUM CHORUS & FORMOSUS APOLLO
ET BONA FAECUNDO LARGITUR COPIA CORNU.

HAEC EMENDABUNT AGRESTES MUNERA MORES,
INGENIUMQUE TIBI, MENTEM VIRTUTIBUS, ATQUE
DOTIBUS ORNABUNT VARIJS, LAUDEMQUE PERENNEM,
SERAQUE MAGNIFICUM TRIBUENT POST SEacula NOMEN

AD COMMEMORANDUM DIEM NATALEM DLXXV GYMNASII HARLEMENSIS
HOC CARMEN SCHONAEI IMPRESSIT OFFICINA TYPOGRAPHICA ENSCHEDAIANA

INSTRUMENTUM CRITICUM

Franz WACHINGER

ANMERKUNGEN ZU DEN EPIGRAMMEN DES SIMON LEMNIUS

Vor kurzem erschien ein umfangreiches Werk über Lemnius (1511-50), den Dichter, der durch seinen Konflikt mit Luther (1538) bekannt wurde :

Lothar Mundt, Lemnius und Luther, Studien und Texte zur Geschichte und Nachwirkung ihres Konfliktes (1538/39), Teil 1 : Studien, Teil 2 : Texte; = Arbeiten zur Mittleren Deutschen Literatur und Sprache, hrsg. v. Hans-Gert Roloff, Band 14/1 und 2, Bern-Frankfurt-New York (Peter Lang) 1983.

Mundts Werk bietet erstmals zusammengefaßt die Edition aller Schriften des Lemnius, die für die Auseinandersetzung mit Luther wichtig sind (Epigramme, Querela, Apologia, Monachopornomachia) mit Übersetzung, Kommentierung und literarischer Analysierung¹; außerdem erfolgt eine Zusammenfassung der wichtigsten zeitgenössischen Quellen. Lemnius ist bei Mundt wieder einmal der unschuldig verfolgte Dichter. Diese Meinung kann man mit guten Gründen anfechten; es läßt sich nämlich zeigen, daß Luther und Melanchthon sehr wohl Anlaß hatten, gegen Lemnius vorzugehen. Vor allem muß die Beurteilung von Melanchthon, den Mundt eine recht zwielichtige Rolle beim Skandal von 1538 spielen läßt, auf Widerspruch stoßen. Auf diese Zusammenhänge soll jedoch an anderer Stelle² ausführlich eingegangen werden.

Im folgenden seien einige Bemerkungen und Ergänzungen zu den

¹ Damit ist einem wichtigen Anliegen der neulateinischen Philologie entsprochen, nämlich neulateinische Texte mit Übersetzung und Kommentar zu edieren, Vgl. W. Stroh, in : Rezension von : Eckart Schäfer, *Deutscher Horaz*, Wiesbaden, 1976, *Gnomon* 53 (1981), S. 336.

² Voraussichtlich in : *Archiv für Reformationsgeschichte* 1986.

Epigrammen der 1. Auflage (Buch 1 und 2) gestattet. Mehrjährige Beschäftigung mit dem Thema geben dazu Anlaß³.

Zunächst eine Feststellung: Offensichtlich hat Mundt den umfangreichen Nachlaß von Georg Wentzel (gest. 1919) nicht eingesehen⁴. Wentzel war zweifellos der beste Lemnius-Kenner. Er befaßte sich über lange Jahre mit größter Energie mit dem Thema und plante ein großes Werk über Lemnius und seinen gesamten Umkreis. Da es die heutigen Vervielfältigungsmöglichkeiten noch nicht gab, mußte er tausende von Versen abschreiben.

Er verglich die wichtigsten Drucke und hatte auch schon mit der Kommentierung begonnen, als ihn der Tod an der Fertigstellung seiner Arbeit hinderte. Es wäre mit Sicherheit Gutes zu erwarten gewesen, gehörte er doch zu den begabtesten Schülern von Wilamowitz⁵. Sein Nachlaß — heute im Staatsarchiv Graubünden in Chur — umfaßt elf Faszikel mit vielen hunderten handgeschriebenen Seiten. Manche Notizen sind leider nicht mehr lesbar, aber das meiste läßt sich doch rekonstruieren. Durch Einsicht in diesen Nachlaß hätte sich Mundt manches an Recherchen ersparen können.

Nun im einzelnen zu den

Simonis Lemnoi epigrammaton libri duo
Vitebergae (Nic. Schirlenz) 1538.

1. *Zu den Drucken*⁶

Die 1. Auflage der Epigramme ist sehr selten geworden. Der von Mundt in der Niedersächsischen Landesbibliothek Hannover eruierte Druck dürfte der einzige in der BRD sein. In der DDR konnte ich zwei gut erhaltene Exemplare feststellen, das von Merker^{6a} benutzte Exemplar in Dresden (Sächs. Landesbibl. Sign. Lit. Lat. rec. A 1040) und ein Exemplar in Halle (Signatur wurde nicht mitgeteilt). Von beiden Drucken können Mikrofilme in die BRD gesandt werden. Das Witten-

³ Für viele Hinweise habe ich Herrn Prof. Wilfried Stroh von der Universität München zu danken.

⁴ Mundt weiß allerdings von der Existenz der Vorarbeiten Wentzels; vgl. 1, S. 194, A. 128; 2, S. XXf., A. 25. Er kennt sogar die Signatur des Nachlasses im Staatsarchiv Graubünden (B 777). Ich hatte die Möglichkeit, die Notizen Wentzels durch Mikrofilm in München über längere Zeit einzusehen.

⁵ S. U. v. Wilamowitz-Moellendorff, *Erinnerungen* (Leipzig 1929), S. 283f.

⁶ Vgl. Mundt, 2, S. VIIff.

^{6a} Vgl. A. 22.

berger Exemplar mit Marginalien⁷ könnte noch in Jena liegen, da die ältesten Bestände aus Wittenberg dorthin gelangten⁸. Von der 2. Auflage der Epigramme, als deren Druckort Mundt Leipzig vermutet⁹, existieren in verschiedenen Bibliotheken Exemplare (so in Göttingen und der Bayerischen Staatsbibliothek, wie Mundt feststellte, aber auch z.B. an der Universitätsbibliothek München, in Würzburg, Nürnberg und Wolfenbüttel).

2. Zur Textgestaltung¹⁰

Es gibt, wie Mundt richtig bemerkt, bis jetzt noch keine sicheren methodischen Grundlagen für die Edition neulateinischer Texte. Es darf aber m.E. ein Grundsatz nicht verletzt werden: Der Zugang zur originalen Gestalt des Textes muß unbedingt erhalten bleiben. Gegen die Auflösung von Abkürzungen und Ligaturen ist nichts einzuwenden; es ist jedoch nicht konsequent, wenn Mundt einerseits entgegen dem Originaltext u und v unterscheidet und die Groß- und Kleinschreibung nach heutigen Gesichtspunkten vereinheitlicht, andererseits aber ch für c oder oe für e (z.B. charus für carus und foelix für felix) beibehält. Bei jeder Änderung bzw. Angleichung an moderne Gepflogenheiten müßte zumindest im Apparat auf die originale Gestalt hingewiesen werden. Besonders gefährlich ist, daß bei Mundt die Interpunktion des Originaltextes nicht mehr sichtbar ist. Es ist zwar richtig, daß die Interpunktion bei humanistischen Texten weitgehend willkürlich erscheint¹¹, andererseits aber muß mit Nachdruck betont werden, daß eine moderne Interpunktion bereits eine Interpretation darstellt und damit auch eine Fehlerquelle für spätere Bearbeiter sein kann. Die Originalinterpunktion müßte wenigstens im Apparat angegeben werden.

Völlig unverständlich ist es, wenn Mundt alle Akzente des Originaldruckes (sie fehlen in der 1. Auflage, sind aber in der 2. Auflage z.T. gesetzt) beiseite läßt: Durch einen Gravis über einem Wort will der Autor an bestimmten Stellen die Deutung auf eine flexible Form

⁷ S. *Neue Erweiterungen der Erkenntnis und des Vergnügens*, 19. Stück, 4. Band (Frankfurt und Leipzig 1754), S. 75.

⁸ Vgl. Hildegard Herricht, *Zur Geschichte der Universitätsbibliothek Wittenberg* (Halle/Saale 1977), S. 6.

⁹ Mundt 1, S. 40f.

¹⁰ Vgl. Mundt 2, S. XVff.

¹¹ Vgl. Jozef IJsewijn, *Companion to Neo-Latin Studies*, (Amsterdam-New York-Oxford 1977), S. 225.

ausschließen; z.B. bedeutet "quòd", daß kein Relativpronomen vorliegt, vgl. z.B. *ep.* 1,2,9 in der 2. Auflage oder auch "quàm", z.B. *ep.* 2. Auflage, 1,33,19; 1,34,6; 2,92,7; ganz deutlich Lemnius, *Amores* 1,1, 116.

3. Zur Übertragung der Epigramme¹²

Es wurde von Mundt richtig erkannt, daß ein Problem bei der Übertragung von Humanisten-Texten, die sich dauernd auf antike Vorlagen beziehen, darin besteht, daß man heute manchmal nicht mehr klären kann, wie die antike Vorlage verstanden wurde. Es ist damit aber noch eine weitere Schwierigkeit verbunden: Da unsere modernen Ausgaben das Ergebnis jahrhundertelanger, meist später Textkritik sind, ist man gezwungen, auf die zeitgenössischen Drucke der Vorlagen zurückzugreifen, um zu sehen, in welcher Gestalt das antike Vorbild den Humanisten vorlag¹³.

Lemnius zu übersetzen (besonders die Epigramme und die *Amores*) ist nicht immer leicht. Man kann sich beim Studium der Sekundärliteratur manchmal kaum des Eindrucks, den bereits Wentzel hatte, erwehren, nämlich daß manche über Lemnius schrieben, ohne seine Werke genau zu kennen oder wirklich verstanden zu haben. Um so anerkennenswerter ist Mundts Leistung der vollständigen Übersetzung einiger der wichtigsten Werke des Lemnius. Begrüßenswert ist auch die Form seiner Übersetzung, nämlich eine möglichst getreue Prosaübersetzung, nicht eine Übersetzung in Versen¹⁴. (Einzelnes s.u. bei den Bemerkungen zu den einzelnen Gedichten.)

¹² Vgl. Mundt 2, S. XXff.

¹³ Ein Beispiel: In Lemnius, *Ep.* 1,11,2 (*portat*; Vorlage Martial 5,11,2), ebenso beim Namen der Überschrift dieses Gedichtes (*Manneius*; nach Martial 11,61,1) und auch in *Ep.* 1,33,15 (*qualem*; nach Martial 10,51,5) folgt Lemnius, wie sich feststellen läßt, den zeitgenössischen Martialausgaben, während die Ausgabe von Lindsay (Oxford 1929, 2. Aufl.) jeweils im Text andere Versionen bietet: *versat-Nanneius-quaes*. Der Apparat weist die bei Lemnius auftretenden Varianten verschiedenen Handschriften zu. Vielleicht läßt sich, wie Wentzel bereits hoffte, aus derartigen Beobachtungen auf die konkrete Martialausgabe, die Lemnius selbst benutzte, schließen.

¹⁴ Dabei kann es bei Mundt allerdings zu allzu wörtlichen Übersetzungen kommen wie 1,72,1 (*Culte uerecundas Phoebi Thuringe per artes*): "Du durch Phoebus ehrwürdige Kunst veredelter Thüringer", oder 2,76,3 (*Laudares teneras et adhuc sine lacte papillas*): "Du würdest meine zarten Brustspitzen loben, die noch nicht gesäugt haben".

4. *Zur Martial-Imitatio*¹⁵

Wentzel hatte (s.o.) bis Epigramm 1,52 äußerst sorgfältig die Martial-vorlagen bis zu einzelnen Wortverbindungen nachgewiesen. Er hatte darüber hinaus auch Parallelen aus anderen antiken Schriftstellern eruiert. Seine Arbeit ist um so bemerkenswerter, als er noch nicht über Konkordanzen¹⁶ verfügen konnte. Wentzel stellte bereits fest, worauf nun auch Mundt hinweist: Lemnius hat zum Teil ganze Partien, einzelne Verse, daneben aber auch nur Teilverse übernommen; er variierte manchmal die Vorlage; es kann aber auch ein Umkehrung der Aussage der Vorlage eintreten; Lemnius verwertete mitunter ein Martialgedicht als Vorlage für mehrere eigene Gedichte.

Daß Lemnius, wie Mundt ausführt, für die Lobgedichte auf Albrecht sich v.a. von den Gedichten Martials auf Domitian inspirieren ließ (also Buch V und VIII; daneben übrigens auch v.a. von Buch III), daß er eine Martialvorlage für nahezusammenliegende eigene Epigramme verwendete, und daß er Martial-Pointen ignorierte, deckt sich mit meinen eigenen Beobachtungen. Wenn Martial als Stoffquelle für Obszönes in den Epigrammen nicht herangezogen wird, kann zumindest für die 1. Auflage nicht verwundern¹⁷, wenn man die eigene einleuchtende Erklärung des Lemnius in 1,2 heranzieht: Die Gedichte sind zurückhaltend, da sie Erzbischof Albrecht gewidmet sind.

5. *Sprachliche und dichterische Eigentümlichkeiten in den Epigrammen*

Mundt bescheinigt einerseits Lemnius "sprachliche Eleganz und Schlagkraft in der Formulierung" und stellt andererseits fest, daß er zu einer "überkünstelten, gesuchten Redeweise und einer syntaktischen Großzügigkeit" neige¹⁸.

Während man die zweite Feststellung an vielen Stellen der Epigramme sofort bestätigt sieht (z.B. 1,2,2; 1,21,6; 1,49; 1,55,1; 1,60; 1,66; 2,9; 2,10; 2,60), lassen sich für sprachliche Eleganz und Schlagkraft der Formulierung nur sehr schwer Belege finden. Dagegen kann folgendes festgehalten werden:

a) Es finden sich mehrfach Reminiscenzen an das Mittelalterliche

¹⁵ Vgl. Mundt 1, S. 81 ff.

¹⁶ z.B. die Martial-Konkordanz von E. Siedschlag, Hildesheim-New York 1979.

¹⁷ So allerdings Mundt 1, S. 90.

¹⁸ Mundt 1, S. 73 bzw. 2, S. XXII.

- Latein, wie Verwendung von *quod* für den *AcI* (z.B. 1,59,3 oder 2,7,1) und *dum* in kausaler Bedeutung (z.B. 2,45,8 und 2,93,3).
- b) Lemnius verfährt, wie manche seiner Zeitgenossen, großzügig mit der Grammatik, wenn er z.B. Ablativformen wie *veteri* oder *simpliori* (2,87,4f.), *licet* mit Ind. (1,1,4) oder *nitescit* für *nitet* (1,1,3) verwendet. Ein sprachliches Monstrum ist ein Form wie *daturus ero* (1,2,16).
- c) Auffällig ist die geradezu inflationäre Verwendung von Partikeln wie *et* oder *que*, sowie von Pronomina wie *ille*, *iste* oder *ipse* (1,2,7-9: dreimal *iste*; 1,21,5f.: dreimal *ille*; 1,58,6; 1,59,4; 2,75,4; ähnlich *quoque* in 2,63,8). Es handelt sich offensichtlich um Füllsel (ev. aus metrischen Zwängen).
- d) In manchen Epigrammen kann man die thematischen Wiederholungen, die Ellinger¹⁹ als typisch für die Dichtung des Lemnius herausgestellt hat, feststellen (extrem z.B. in 2,4).
- e) Die Tatsache, daß Lemnius die Martialpointen z.T. nicht übernimmt, wird von Mundt großzügig als eine gewisse "Indifferenz"²⁰ bezeichnet. Es läßt sich sogar vermuten, daß Lemnius verschiedentlich die Pointen seiner Vorlage nicht als solche erkannte, da er sie wirkungslos macht, indem er sie zu früh bringt oder wiederholt (z.B. 1,19; 1,53; 1,69). Vergleicht man die Epigramme des Lemnius, der sich selbst für einen großen Dichter hielt und auch heute noch manchmal dafür gehalten wird²¹, mit Werken seiner Zeitgenossen Eobanus Hessus, Georg Sabinus, Johannes Stigelius oder Joachim Camerarius, so wird man unschwer erkennen, daß diese ihn an Einfällen, Schwung der Durchführung und geschmeidiger Behandlung

¹⁹ Georg Ellinger, *Die neulateinische Lyrik Deutschlands. = Geschichte der neulateinischen Literatur Deutschlands im 16. Jahrhundert*, Band II (Berlin und Leipzig 1929), S. 95; 100f.

²⁰ Mundt 1, S. 155.

²¹ Vgl. Lemnius ep. 2,12 und 2,97; in späteren Werken: *Apologia*, bei Mundt 2,244, 50f. und 250,44; *Amores* 4,2,145ff.; *Rheteis* 9, 1093ff. Von "großer poetischer Begabung" spricht z.B. Rainer Kößling, in: *Galle und Honig (Mel et fel)*, hrsg. v. H.C. Schnur und R. Kößling, lateinisch und deutsch (Leipzig, Reclam, 1982), S. 185. Ob die späteren Werke des Lemnius viel besser sind als die Epigramme, müßte noch untersucht werden. Mundt glaubt auch hier manches Geglückte gefunden zu haben (1,XVIII; 1,42; 1,142; 1,144; 1,148ff.); seine Argumentation klingt allerdings wenig überzeugend. Das bleibende Verdienst des Lemnius ist wohl in seinen Übersetzungen aus dem Griechischen ins Lateinische, v.a. in seiner ersten vollständigen Odyssee-Übertragung, zu sehen. (Vgl. Janett Michel, "Vom Humanismus und seinen Anfängen in Graubünden", = *Beilage zum Kantonschulprogramm* 1929/30, S. 34ff.).

der lateinischen Sprache weit hinter sich lassen²². Bei Lemnius kann man sich manchmal des Eindrucks einer gewissen Unbeholfenheit nicht erwehren.

6. Zu einzelnen Epigrammen²³

(L = Lemnius, M = Martial, W = Wentzels Nachlaß, Mu = Mundt; was nicht eigens gekennzeichnet ist, stammt vom Autor der Abhandlung. Auf die Wiedergabe aller von W gefundenen Parallelen aus antiken Schriftstellern wird verzichtet; ebenso wenig werden an der Übersetzung von Mu Einzelheiten kritisiert, die für das Verständnis des Zusammenhangs wenig Gewicht haben)

1,1: Vorbild ist neben M 5,1 (so Mu) auch M 3,1 (so W); dahinter dürfte noch Ov., *Trist.* 4,4,1 ff. stehen.

1,2: L kündigt *libelli lascivi* an. W bemerkt dazu: "Er hat *Lascives* in petto. *Amores*? ... das mußte Luther ärgern!" Man könnte auch an die *Monachopornomachia* denken.

vgl. Ov., *Ars.* 1,31 ff. und M Einl. zu Buch VIII.

L, *Amores*, ad lectorem, 1 f.:

Non haec lasciuae tibi sunt epigrammata musae

Crede mihi nulli carmina nostrae nocent

Hier steht allerdings diese Versicherung in krassem Gegensatz zum Inhalt.

vgl. auch H. Bebel, *Facetiae*, 3. Buch, ad lectorem²⁴ und J. Gigas, *Silvarum libri IIII* 1,2.

1,4: vgl. zu V. 7 Verg., *Ecl.* 10,2:

pauca meo Gallo, sed quae legat ipsa Lycoris

1,5: vgl. U. Hutten, *Panegyricus auf Albrecht*, v.a. 632 ff. (Begrüßung durch den Rhein).

1,6: vgl. J. Gigas, *Silvarum libri IIII* 1,9 (de paschate) mit sehr

²² Dies ist auch m.E. der Haupteinwand, den man gegen die Autorschaft des Lemnius bei den *Threni Ioannis Eckii* geltend machen kann: Diese kleine Schrift ist in schwungvollem Duktus abgefaßt. Ich hoffe, in absehbarer Zeit eine kommentierte Ausgabe mit Übersetzung und genauer Untersuchung der *Threni* vorlegen zu können. Vgl. zu den *Threni* Paul Merker, *Simon Lemnius, Ein Humanistenleben* (Straßburg 1908), S. 58 ff. und Mundt 1, S. 56 ff.

²³ Zur Aufschlüsselung nach Epigrammtypen vgl. jetzt auch Marion Lausberg, *Das Einzeldistichon: Studien zum antiken Epigramm* (München 1982).

²⁴ Gustav Bebermeyer, *Heinrich Bebel's Facetien* (Leipzig 1931), S. 105 f.

ähnlichen Formulierungen; dazu Gigas a.a.O. 1,11. W vermutete als Vorlage mittelalterliche Osterhymnen.

- 1,7: V. 11 (multis in rebus) übersetzt Mu "in vielfacher Hinsicht". Es muß wohl heißen "trotz vielen Reichtums".

- 1,8: W verweist auf M 1,10,51 und stellt fest, daß V. 24 nach M 1,4,6 gebildet ist; vgl. auch M 4,14,11. Zum ganzen Gedicht s. auch *Amores* 2,1.

In diesem Gedicht läßt sich z.B. gut beobachten, wie Lemnius (nach W) arbeitete: Einzelne Wörter werden aus der Vorlage in die gleiche Versstelle übernommen (z.B. V. 1 *incipe* wie M 2,64,5; V. 6 *Ityn* wie M 5,67,6 und 10,51,4; V. 7 *avia* wie M 8,53,1; V. 14 *pulchra puella* wie M 6,16,4).

Auffallend sind Parallelen zu lateinischen Frühlingsgedichten des MA wie z.B. den *Carmina Burana* (z.B. 58: Philomela-Tereus-Itys-mergus; 59: chorus virginum; vgl. auch 143 und 146).

- 1,10: Mu deutet "miscere incendia flammis" als Redensart (Öl ins Feuer gießen). "incendia miscere" findet sich z.B. bei Verg., *Aen.* 2,329 und heißt dort "Feuer legen". W äußert die Vermutung, es könne auf einen Brand in Wittenberg angespielt werden.

- 1,11: Mu konnte den Adressaten nicht identifizieren. Es dürfte sich um *Johannes Buschmann* handeln. Derselbe ist in 1,14 angesprochen, ebenso in 2,20; 2,24; 2,31, wo der Name allerdings nicht Manneius, sondern Mannus lautet (es dürfte sich um eine zusätzliche Verschleierung handeln, daß der in Buch 1 eingeführte Name in Buch 2 leicht abgewandelt auftritt).

Buschmann oder Bus(s)mann war zu dieser Zeit in Wittenberg²⁵. Die Identifikation ergab sich einerseits aus "regia dona" (1,14,2) und andererseits 2,31,1 (*Virque rubusque tibi bene dant cognomina, Manne; rubus* = Brombeerstaude — vgl. Verg., *Ecl.* 3,89-, also Busch; *vir* = Mann). Seine *Poemata quaedam* erschienen 1537 in Wittenberg und sind dem Dänenkönig Christian III. gewidmet²⁶. Im Widmungsschreiben wird deutlich die liberalitas des Königs angesprochen, ebenso im Widmungsgedicht (V. 78:

²⁵ Vgl. G. Ellinger l.c. (A. 19), S. 270f.

²⁶ Ein Exemplar in der Studienbibliothek Dillingen, Sign. BW 66.

et tribuis doctis praemia digna uiris). Es ist anzunehmen, daß Buschmann diese praemia auch erhalten hat. Interessant ist, daß L hier einen Dichter angreift (2,24,2 bezeichnet er ihn als Esel), der seine Dichtung ganz in den Dienst der Reformation gestellt hatte, wie sich aus seinen Gedichten erkennen läßt²⁷. Diese Haltung wird auch noch durch im Anhang beigegebene Gedichte von Freunden bestätigt. Unter diesen Begleitgedichten steht auch :

Quidam studiosus ad aemulum
(Desine diuini caelestia carmina uatis
Carpere qui quiduis carpere stulte soles
Disce sed egregios potius componere uersus...).

Das würde gut auf Lemnius passen, der nicht erst in Wittenberg Freude am "carpere" hatte (vgl. Tatius, *Progymnasmata* 38,6).

1,12: Was V. 5f. bedeutet, ist unklar :

Nec me ponentem numerosa numismata terret
Nec sequitur tunicis Alcinus ipse meis

Mu übersetzt : "Ich brauche mir keine Sorge um die Anlage von Kapitalien zu machen, und Alcinus ist mir nicht ständig zur Seite." Dabei bleibt seine Deutung von "terret" im Dunkeln, "tunicis ... meis" kann nicht als Dativ aufgefaßt werden, da *sequi* transitiv ist. Ich würde vorschlagen : "Es schreckt mich nicht Alcinus, wenn ich..., und er folgt mir nicht mit meinen Kleidern."

1,14: s.o. zu 1,11.

V. 6 (Hebraica lyra) dürfte sich entweder auf Stigels lateinische Psalmenübersetzung beziehen (Vermutung, allerdings ohne Beleg schon bei W²⁸) oder auf Eobanus Hessus²⁹.

1,15: Die Vermutung von Mu, mit dem pictor sei Lucas Cranach gemeint, schon bei W.

²⁷ Vgl. G. Ellinger l.c. (A. 19), S. 271.

²⁸ Vgl. *ADB*, Band 36, S. 230; der 23. Psalm bei H. C. Schnur, *Lateinische Gedichte deutscher Humanisten* (Stuttgart, Reclam 1967), S. 394ff.

²⁹ Vgl. Carl Krause, *Helius Eobanus Hessus, Sein Leben und seine Werke* (Gotha 1879), Band 2, S. 204; vgl. auch Justus Jonas in der Vorrede zur Psalmendichtung des Hessus (1. August 1537), abgedruckt in : *Der Briefwechsel des Justus Jonas*, hrsg. v. G. Kawerau (Halle 1884), Nr. 351, wo von "Hessici Davidis cithara" die Rede ist; vgl. auch Hans Rupprich, in : de Boor-Newald, *Geschichte der Deutschen Literatur*, Band IV,1 (München 1970), S. 622.

V. 4 (*hanc bene si uideas*) kann nicht, wie Mu übersetzt "wenn du sie einmal sehen solltest" heißen", sondern nur "wenn du sie richtig betrachtest".

- 1,17: Solche Geschichten können aus Facetiensammlungen wie der von H. Bebel stammen. Die Vermutung von W, es könnte sich dabei ursprünglich um Übersetzungsarbeiten (Versifikationen von Prosatexten) handeln, hat viel für sich (vgl. 1,26ff.; 1,21; 2,41; 2,65; 2,64 ist für diese These ein guter Beleg (s.u.).
- 1,19: Der Magister in V. 3 könnte L selber sein.
Hier wird die Martial-Vorlage (5,17), die 4 Verse umfaßt, auf 8 Verse verdoppelt, die Schlußpointe (*cistifero*) wird vertan, da sie L bereits in die drittletzte Zeile setzt.
- 1,20: Vorlage ist M 5,13 (W).
- 1,21: Über einen Arzt, der einen Kranken nicht vom Fieber heilt, sondern es ihm ausredet. Den Schlußvers (*Orator medicus sic fuit ille febris*) übersetzt Mu so: "So erwies sich der Arzt mit seiner Redekunst selbst als Fieberwahn." Wie sich aus dem vorgehenden Vers ergibt, muß der Sinn sein: "Einer der das Fieber ausredete (wörtlich: ein Redner des Fiebers), nicht ein Arzt (des Fiebers) war er".
- 1,23: V. 3 geht, wie W erkannt hat, auf M 5,10,8 (*et sua riserunt saecula Maeoniden*). Demgemäß kann nicht richtig sein, was Mu übersetzt: "Bekanntlich meinten es viele frühere Jahrhunderte gut mit ihren Dichtern", es muß heißen: "bekanntlich haben viele frühere Jahrhunderte ihre Dichter verlacht".
- 1,24: W merkt an, daß hier auf den Plan des Sabinus, die Dichtkunst aufzugeben, angespielt wird³⁰.
Bei den "*mendacia vana*", die der Dichtkunst vorgeworfen werden (V. 17) ist weniger an Platon (so Mu), als vielmehr an die Einstellung Luthers zur Dichtkunst zu denken³¹. 1,24 bringt also einen deutlichen Hinweis auf die schwierige Stellung der Dichtkunst in Wittenberg, die sich nicht auf Staat und

³⁰ Vgl. G. Ellinger l.c. (A. 19), S. 72, wo der einschlägige Brief an Bembo vom 1.1.1538 zitiert wird.

³¹ Vgl. z.B. Luther über den Dichter Acontius: "*et egregie mentitur ut poeta*" (*WA*, Band 62, Nr. 5049) oder den Ausspruch Brücks: "... solch Poetenvolk ... leichtfertig redens und lebens" (zitiert bei Mundt 1, S. 37).

Kirche ausrichtete. Zu V. 18: Moeonides magnas ipse reliquit opes vgl. Ovid, *Trist.* 4,10,22: Moeonides nullas ipse reliquit opes.

- 1,25: V. 4 (Nempe alas solus, Coeciliane, uoras) übersetzt Mu "Gierig schlingst Du ja die Flügel allein hinunter, C." Ich würde vorschlagen für "Flügel" "Geflügel" zu übersetzen.
- 1,26: V. 10: "pendet ausis" wohl nach M *ep.* 21,6 (pendit avis)
- 1,29: Vorlage ist M 5,55 (W).
- 1,33: Zum Anfang vgl. *Amores* 1,3,1 ff.
- 1,34: "in fronte" (V. 3) übersetzt Mu "des langen und breiten". Ich möchte nach dem Zusammenhang vermuten, daß es hier so viel wie "a fronte", also "vorne, vor der Residenz" heißt. Vielleicht soll es auch als Neubildung für "afrontate" = "sine fronte" = "frech, unverschämt" stehen.
- 1,35: Dieses Gedicht ist von Mu völlig mißverstanden worden.

Ad G. Sabinum.

Quam bene iam toto nomen patet orbe Sabinus.

Heredem bene res repperit ista suum.

Cantatas uiguit foelix Heroidas inter,

Qui toto celebris orbe Sabinus erat.

Alter ades rursus preclare Sabine poeta.

Nempe quod Aoniae est cultor uterque lyrae:

Alter Caesarea nimirum laude triumphat,

Alter et Heroidum carmina culta dedit.

Sed tamen est quo tu maiori laude feraris,

Et quo tam doctum nomen habere queas.

Diceris ingenii propria virtute Sabinus,

Alter de patria gente Sabinus erat.

Mu erkannte nicht den Bezug auf Sabinus, den Freund des Ovid, der als Fortsetzer seiner *Heroides* bekannt war³². Der Bezug wird vor allem klar aus V. 1, der zur Vorlage Ov., *Am.* 2,18,27 hat: Quam cito de toto rediit meus orbe Sabinus. Ohne diesen Bezug auf den antiken Sabinus ist L V. 12 unverständlich. Damit fällt natürlich auch die Interpretation Mundts in V. 3, wo er "Heroidas" als Heroiden des Georg Sabinus versteht. Die Übersetzung könnte dann lauten:

Wie berühmt ist der Name (des Römers) Sabinus schon auf

³² Vgl. *Kleiner Pauly*, Band 4, Sp. 1484f.

dem ganzen Erdkreis! Diese Tatsache hat nun treffend ihren Erben gefunden. Erfolgreich war (der Römer) Sabinus durch seine von ihm besungenen Heroiden, er, der auf dem ganzen Erdkreis berühmt war. Als zweiter Sabinus erscheint du nun wieder, hervorragender (G.) Sabinus. Denn beide pflegen die aonische Lyra. Der eine ist gefeiert durch den Ruhm seiner "Caesares", der andere schrieb feine Heroiden. Doch es gibt etwas, wodurch du noch größeren Ruhm gewinnen und wodurch Du einen so gelehrten Namen (zu Recht) führen kannst: Du wirst aufgrund deines eigenen Talents Sabinus genannt, der andere war ein Sabinus (nur) von Herkunft.

- 1,37: Mu hält das Gedicht für das einzige der Epigrammsammlung, das nicht in Distichen, sondern in Hendekasyllaben geschrieben ist. 2,29 ist ebenfalls in diesem Versmaß verfaßt. Zum Versmaß in den Epigrammen vgl. auch 1,76.
- 1,39: Man muß bedenken, daß der Angriff auf Lufft auch zugleich der Angriff auf den von Luther bevorzugten Buchdrucker war. Sollte sich, wie W und Mu zu erwägen geben, V. 13 mit "fumos" auf Luthers Werke beziehen, läge hier eine Spitze des L gegen Luther bereits in der 1. Auflage vor.
- 1,41: Nach Ov., *Fast.* 2,825 ff.
Vgl. auch Gigas, *Ad Lucretiam*, in: *Silvarum libri IIII*, 1,15 mit ähnlichen Formulierungen.
Den 2. V. des Gedichtes (regi debentur crimina nulla tibi) übersetzt Mu: "Den König betreffend hast Du Dir nichts vorzuwerfen". Es muß heißen: "Dem König (sc. dem Prinzen Tarquinius) ist Schuld (Verbrechen) vorzuwerfen, Dir aber nicht".
- 1,42: Vorbild ist M 8,8 (W).
- 1,49: W bemerkt zu diesem Gedicht, daß hier offensichtlich eine Konfusion vorliege: von Apelles ist kein "Kairos" bekannt, wohl aber eine Aphrodite Anadyomene³³, der bekannteste Kairos ist von Lysipp. W wies auch auf eine Beschreibung des Kairos in der *Anthol. Palat.* hin (16,275 Poseidippos.).
- 1,51: V. 1 hat als Vorlage M 12,6,1.
Zu V. 5 vgl. Verg., *Ecl.* 1,1.

³³ Vgl. *RE* s.v. Apelles und s.v. Kairos.

Zu V. 9f. vgl. Tib. 2,5,53f.

Zum Motiv des schlafenden Eros vgl. Apul., *Met.* 5,22; zum Motiv des Amorfeuers im Wasser vgl. *Epigr. Bob.* 58 (Has Amor incendit lymphas...), auch Stat., *Silv.* 1,2,89f.

Zu V. 12: die "faciles deae" sind nicht "leichtfertige Göttinnen" (vgl. auch 2,50,8), sondern "gütige G." (vgl. Verg., *Georg.* 4, 535; Ov., *Her.* 16,282).

Zu V. 40 gibt Mu eine köstlich Erklärung: "Dori. Offenbar eine Schöne, die des Dichters Werbungen mit einem Wasserguß (humores) beantwortet hat". Leider ist sie nicht richtig: die "caerula Doris" stammt aus Ov., *Met.* 13,742 (vgl. Verg., *Ecl.* 10,5) und steht für "tiefblaues Wasser".

1,52: V. 5 (floridior pratis, riguis iucundior hortis): Ov., *Met.* 13, 789ff. vgl. auch das "Hohe Lied" des *AT.* (4,12 und 4,15: die Braut als Garten).

1,53: Vgl. M *Ep.* 11,5f.

Die Pointe der Vorlage (aucupis arte) ist hier wieder vertan, da sie bereits in V. 6 erscheint und in V. 10 wiederholt wird.

1,54: Zum Tode von Wolfgang Anemoecius.

Die "impia Boiorum tellus" ist konkret nicht, wie Mu meint, Augsburg, sondern München: vgl. Tatius, *Progym.* 4,1, wo er an Anemoecius "Boianis ab oris" nach Ulm schreibt; vgl. V. 135ff., wo Tatius beschreibt, daß Anemoecius St. Peter in München verließ, weil er dort Schwierigkeiten bekam. Erst später ging er nach Augsburg.

Vorbild des ganzen Gedichtes ist M 6,85.

Zu V. 1 vgl. Tib 1,3,1.

V. 15 (Testis erit uariis nota Thalia plagis) übersetzt Mu: "dies wird die weithin bekannte Th. bezeugen". Ich würde "uariis plagis" als "in verschiedenen Gegenden" verstehen und einerseits auf München, Ulm und Augsburg als die Wirkungsstätten des Anemoecius, andererseits auf Wittenberg, den Aufenthaltsort seines Schülers L beziehen.

1,55: Eventuell könnten sich V. 2-4 neben ihren offenkundigen Anspielungen auf Caesars Erfolge in Gallien und Scipios Sieg in Nordafrika auch auf die Kriege Karls V. beziehen³⁴.

³⁴ Vgl. Walther Peter Fuchs, *Das Zeitalter der Reformation* = Gebhardt, *Handbuch der deutschen Geschichte*, Band 8 (München 1973), S. 95 und S. 176f.

- V. 14 (*Quamuis sis populo non minor ipse tuo*) übersetzt Mu : “obwohl Du doch nicht geringer bist als Dein Volk”. Ich sehe darin wenig Sinn und würde verstehen : “doch Du bist wertvoller für Dein Volk”.
- 1,56 : Das Gedicht kann man als Kurzform eines Epithalamiums verstehen, wie es unter Humanisten beliebt war.
Vorlage ist M 4,13; zu V. 5f. vgl. auch Verg., *Ecl.* 3,38f.
- 1,67 : V. 1 (*Ipse Milon vitulum primo* (fehlt bei Mu) *gestavit ab aevo*) kann nicht, wie Mu übersetzt, heißen : “M. hatte seit frühester Jugend ein Kalb bei sich”, sondern : “M. trug ...”.
- 1,69 : Die Vorlage M 5,73 (Mu) wird von L verlängert; die Pointe wird dadurch nicht besser.
- 1,71 : Zur Überschrift : *In Balbum* :
Balbus paßt zum Inhalt, da es “stammelnd/lallend” bedeutet.
Vorlage für das Gedicht ist M 5,76.
- 2,1 : V. 13 (*Hinc obscaena Venus fugias Satyrique salaces*) : Mu versteht “Satyri” direkt als Satyrn; die Deutung auf “ausgelassene Verse” liegt nahe (vgl. Hor., *Ars* 226ff., wo *satyri* Satyrspiel bedeutet).
- 2,2 : V. 5f. nach M 5,5,3f.
- 2,4 : Zum Preis Albrechts vgl. grundsätzlich Hutten, *Panegyricus* (s.o.).
Zum Topos der Wiedergeburt antiker, besonders augusteischer Dichter vgl. auch den Gelehrten- und Dichterkreis um Karl den Großen³⁵.
V. 19 : Helius Eobanus Hessus wird wegen seiner *Heroidum Christianarum epistolae* (Leipzig 1514) ein zweiter Ovid genannt³⁶.
V. 11ff. bringen die mehrmalige, ermüdende Wiederholung des Gedankens, Albrecht entspreche Maecenas und Sabinus Vergil.
- 2,5 : Ein günstiger Nordwind bringt das Werk des L in den Süden : Es dürfte an die südlicher als Wittenberg gelegenen Orte, an denen sich Albrecht aufhielt, gedacht sein, aber auch an anderes, wie z.B. Innsbruck oder Hall (2,95,3f.).

³⁵ Vgl. Heinz Löwe, *Deutschland im fränkischen Reich* = Gebhardt, *Handbuch der deutschen Geschichte*, Band 2 (München 1973), S. 164ff.

³⁶ Vgl. Hans Rupprich l.c. S. 620.

2,10 :

Ad Bibulum

Es solitus fundo diuos cur saepe timere

An dum sculpta uides euacuata uides.

Der Sinn des Gedichtes ist unklar; die Erklärung von Mu überzeugt mich nicht.

Mu übersetzt : "Warum pflegst Du den Göttern so oft mit dem Becher zu huldigen; erscheinen Dir ihre Standbilder vielleicht hohl, wenn Du sie siehst?"

Seine Erklärung : "Wenn B. der Auffassung sein sollte, daß die Götterbilder innen hohl sind, könnte man sein Bedürfnis, ständig den vollen Becher zu leeren, als eine Huldigung an die Götter deuten".

Vielleicht kann man zur Erklärung 1,37 heranziehen, wo am Boden des Bechers ein Fisch abgebildet ist. In unserem Gedicht dürfte der Trinker, wenn er den Becher geleert hat, am Boden Heiligenbilder sehen. Da er den Becher immer voll haben will, will er die Heiligenbilder nicht sehen (= er fürchtet sie, wie L übertreibt). Man müßte dann allerdings. V. 2 für die Übersetzung folgendermaßen ordnen : An sculpta vides, dum evacuata vides? (Ähnlich gekünstelt 1,55,1). Die Übersetzung könnte dann lauten : "Warum pflegst Du oft die Heiligenbilder zu fürchten, wenn Du den Becher geleert hast? Siehst Du etwa die Heiligenbilder, wenn Du den Becher leer siehst? (fundo = in fundo : am Bechergrund; sculpta = Ziselirtes; evacuata Neutr. Pl.).

2,16 : late (V. 1) heißt nicht "ausladend", wie Mu versteht, sondern "weithin".

V. 7f. : Grande decus domini testantur et altera templa

Arcibus ignifero templa propinqua polo

Mu übersetzt : "Den großen Ruhm des Herrschers bezeugt auch die zweite Kirche, nahebei der südlich gelegenen Burg".

V. 8 dürfte eher heißen : "... einer Kirche, die mit ihren Spitzen bis in den Himmel ragt" (wörtlich : dem feurigen Himmel nahekommt; vgl. auch V. 9).

2,19 : vgl. Erasmus, *Colloquia* : *Naufragium* 97 :

«... Christophoro, qui est Lutetiae in summo templo, mons verius quam statua...»

2,20 : Vorbild ist M 8,63; zu V. 4 vgl. M 8,26,4.

2,22 : Zu V. 1 vgl. M 8,64,10.

- 2,23 : vgl. M 8,64 : ein weiterer Beleg dafür, daß L *ein* Martial-Gedicht in eigenen aufeinanderfolgenden Gedichten verwendet (M 8,64 in 2,22 u. 2,23; vgl. u.zu 2,60-63).
- 2,26 : Es ist nicht einsichtig, weshalb Mu "cum muscis" in V. 2 mit "mit einem Schwarm Neugieriger" übersetzt und "musca" in V. 10 mit "Moschus". Es dürfte beide Male Moschus als Parfüm gemeint sein.
- 2,29 : Wie 1,37 in Hendekasyllaben geschrieben (s.z. 1,37).
- 2,33/34 : Förstemann gibt in seinem *Album Academiae Vitebergensis* (Leipzig 1841) unter 170 b 17 (1538) einen Joh. Tirolbus Calensis (wohl Tirolf aus Kahla a.d. Saale) an. Slavus wird dann weniger "Leibeigener", wie Mu übersetzt, sondern eher "Slawe" heißen (vgl. 2,65).
- 2,38 : Vielleicht ist mit "In Sivertem" Adam Siber gemeint³⁷. Damit würde sich L wie in den Gedichten gegen Buschmann (s.o.) wieder gegen einen primär religiös ausgerichteten Dichter wenden.
- 2,40 : Bis denas numero terna trieteride messes,
Si de uiginti dempseris ipse duas
Merker (a.a.O. S. 2) rechnet : $(2 \times 10) - 2 + (3 \times 3) = 27$; er kommt damit durch Abzug von 1538 auf das Geburtsjahr 1511 für L. Mu schließt sich dieser Deutung an.
W schreibt in einem Brief vom 1.6.1913 an J. Michel : "Sein (sc. des Lemnius) Geburtsjahr kann ich jetzt mit annähernder Sicherheit auf das Jahr 1514 berechnen". W folgte W. Brecht³⁸, der zur Diskussion stellte, ob vielleicht L nach Censorinus, *De die nat.* 18 den Zeitraum einer *trieteris* nicht mit 3 Jahren, sondern mit 2 Jahren und einem Monat gerechnet haben könnte. W glaubte, wie aus seinen Aufzeichnungen hervorgeht, daß L die Censorinus-Stelle gekannt hat. Seine Rechnung, die sich nur erschließen läßt, muß also gelautet haben : $(2 \times 10) - 2 + 6,25$ (3×25 Monate = 6,25 Jahre); damit kam er auf das Geburtsjahr 1514 (1538-24,25). Das Epigramm ist vielleicht bewußt dunkel gehalten. Man könnte übrigens auch *duas* in V. 2 auf

³⁷ Vgl. G. Ellinger l.c. (A. 19), S. 157ff.

³⁸ In: *Anzeiger f. dt. Altertum* 34 (1910), 125ff.

trieteris, nicht *messis* beziehen. Dann hieße die Rechnung: $(2 \times 10) - (2 \times 3) + (3 \times 3) = 23$; nach Abzug von 1538 käme man auf das Geburtsjahr 1515.

Zur Art des Zahlenrätsels vgl. Eobanus Hessus in seinem Gedicht *Posteritati* V. 57f.³⁹.

2,41 : s.o. 1,17.

2,42 : "Dicis sed" in V. 2 nach Cat. c. 70,3 (dicit. Sed).

2,45 : V. 3 (Credo magis quod sint tibi grata numismata cunctis) übersetzt Mu : "Ich glaube, daß Dir Münzen willkommener sind als alles andere". Nach dem Kontext dürfte näherliegen : "... als alle (Liebhaber)".

2,49 : Vorbild ist M 8,11.

2,51 : V. 3 (Et tribus ipse nouem uoces uix diceris horis) : "uoces" sollte besser nicht mit "Wörter", sondern mit "sinnvolle Äußerungen" übersetzt werden.

Vorbild des Gedichtes ist M 8,7.

2,56 : Zum Friedenspreis vgl. Tib. 1,10,45ff.

2,57 : V. 9 (Hinc uarios hominum mores perlustrat et urbes) ist wörtliche Übersetzung von Homer, *Od.* 1,3. In seiner Odyssee-Gesamtübersetzung lautet bei L der Vers : Qui mores hominum multorum vidit et urbes.

V. 10 (hinc sophiae exemplum ponitur ille tibi) : allegorische Deutung wie Joh. Prassinus, *Ex Odyssea Homeri libri quatuor elegiaco carmine redditi*, Wittenberg 1539.

2,58 : Vorbild ist M 8,45.

Zu Georg Aemilius vgl. jetzt eine Arbeit von Niklas Holzberg⁴⁰.

2,60- Die Gedichte gehören thematisch eng zusammen : Sie handeln
63 : von Ehebruch. 60-62 haben M 5,61 zum Vorbild (zum Methodischen vgl. oben zu 2,23).

2,61 : Das Gedicht zielt vielleicht nach Zeile 1 (Quis *niger* iste *faber* dominae qui semper adhaeret) e contrario auf einen *Aurifaber*⁴¹.

2,64 : Die Geschichte hat L aus Bebel, *Facetiae* (3,147)⁴² s.o. zu 1,17.

³⁹ Abgedruckt bei H. C. Schur l.c. (A. 28), S. 214.

⁴⁰ Niklas Holzberg, "Ein vergessener Schüler Philipp Melanchthons : Georg Aemilius (1517-69)", *Archiv für Reformationsgeschichte* 73 (1982), S. 94-122.

⁴¹ Vgl. *ADB*, Band 1, S. 690f.; *NDB*, Band 1, S. 456f.

⁴² In der oben (A. 24) angeführten Ausgabe von Bebermeyer S. 159.

2,65 : s.o. zu 1,17.

Der Witz der Geschichte kommt besser heraus, wenn in der Übersetzung zum Ausdruck gebracht wird, daß der Kaufwillige bereits in V. 3f. (*pusillus* und *equus*) von einem Hengst spricht, obwohl es sich um eine Stute handelt (Mu übersetzt hier jeweils "Pferd").

2,71 : Vorbild ist M 3,62.

V. 4 (Et mons argenti millia quinque dedit) übersetzt Mu : "und Dein Silberberg brachte Dir 5.000 ein". Nach dem Kontext heißt es m.E. eher : "und Dein Berg Silbergeschirr kostete Dich (eig. brockte Dir ein, vgl. Georges Handwörterbuch 1,2259) 5.000".

2,73 V. 4 (... At ego, quod sim fabula uestra puto) heißt nicht, wie Mu übersetzt : "ich selbst aber bin für Dich ein Phantasiebild, wie mir scheint", sondern nach Hor., *Epist.* 1,13,9 u. *Ep.* 11,8 : "Aber ich selbst bin doch, wie ich glaube, euer dauerndes Gesprächsthema".

2,84 : Zu V. 7 vgl. Tib. 2,5,1 ff.; vgl. auch Tib. 4,1f.

2,86 : V. 18 nach M 8,36,8. Die Konstruktion ist dort bereits schwer zu verstehen⁴³.

2,87 : Eines der wichtigsten Gedichte, weil es Luthers Reformation betrifft; die Zusammenhänge sind bisher, soweit ich sehe, in ihrer vollen Tragweite nicht erkannt worden : Albrecht, der damalige Hauptgegner Luthers, wird emphatisch als Bewahrer des alten Glaubens gepriesen. Das konnte von Luther nur als Affront gegen seine Reformation, die er als *renovatio* der Kirche verstand, interpretiert werden.

2,89 : Mu meint, man könne nicht erkennen, wen L mit dem zeitgenössischen Homer (V. 7f.) gemeint haben könnte. Es ist weniger an Eobanus Hessus zu denken, weil er in 2,4,19 als Ovid seiner Zeit bezeichnet wird und seine *Ilias*-Übersetzung erst 1540 erschien. Es könnte aber *Camerarius* mit seiner 1537 erschienenen lateinischen Übersetzung der beiden ersten Bücher der *Ilias* angesprochen sein⁴⁴.

⁴³ Vgl. die Erklärung L. Friedländers zur Martialstelle : M. Valerii Martialis *epigrammaton libri*, 1886, Band 2, S. 20.

⁴⁴ Vgl. Paul Merker l.c. (A. 22), S. 92.

2,93 : vgl. M 1,76.

2,94 : Mu vermutet unter Arcturus Phrysius einen Wittenberger Dichter. Es handelt sich um *Rainer Gemma Frisius* (aus Friesland), der als Astronom zu seiner Zeit hochberühmt war; er gehört nicht nach Wittenberg⁴⁵.

2,96 : Es ist nicht einsichtig, wieso Mu vermutet, dieses längere Gedicht könnte sich auf die reichen Fischbestände des Klosters Zinna beziehen. Es wird sich hier um einen um das Jahr 1495 (vgl. V. 15 : vor 43 Jahren) an der livländischen Küste gestrandeten Walfisch handeln.

Nachtrag

Zu Lemnius, *ep.* 1,51 (*De Baiis*) : Direkte Vorlage ist offensichtlich ein Gedicht aus der *Anthologia Latina*, abgedr. in : *Poetae Latini minores*, ed. Aem. Baehrens, Vol. IV, Nr. 544 auf S. 438 (Leipzig 1882, repr. New York-London 1979) :

Incerti auctoris

Baiarum dum forte capit sub mollibus umbris
 fessus Amor somnum murmure captus aquae,
 Ipsa facem accurrens gelida celavit in unda,
 Ut veteres flammās vindicet, alma Venus.
 Quam primum liquor ille aeternos concipit ignes,
 Igne novo (quisnam crederet?) arsit aqua.
 Flammivomis igitur fumant haec balnea lymphis,
 Quod facula una omnes vincit Amoris aquas.

Forstenrieder Allee 116
 D-8000 MÜNCHEN 71

⁴⁵ Vgl. *ADB*, Band 8, S. 555ff. und H. Rupprich in : de Boor-Newald, *Geschichte der Deutschen Literatur*, Band IV/2 (München 1973), S. 439.

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NEO-LATINUM

apparaverunt

J. IJsewijn, M. de Schepper, G. Tournoy, D. Sacré

Appellatio ad auctores :

Auctores librorum et commentationum de rebus neo-latinis enixe rogamus ut nuntium de novis opusculis nobis mittant (in Seminarium Philologiae Humanisticae, Blijde-Inkomststraat 21, B-3000 LEUVEN, Belgium), quo citius in hoc instrumentum possint referri.

SIGLA :

- ACNB* = *Acta Conventus Neo-Latini Bononiensis. Proceedings of the Fourth International Congress of Neo-Latin Studies.* Edited by R. J. Schoeck. Medieval and Renaissance Texts and Studies 37 (Binghamton, N.Y., 1985. Mail to : MRTS/LNG 99/University Center at Binghamton, Binghamton, N.Y. 13901, USA).
Primum libri exemplar publice propositum est in sexto conventu, Guelpherbyti 12-16 VIII 1985. Defuit tempus ut commentationes omnes suo quaeque ordine et titulo in hoc instrumentum referrentur.
- Acta Trev.* = *De Roma Provinciisque occidentalibus ad Septentrionem vergentibus Acta Treverica*, 1981, cooperante Rhoda Schnur ed. N. Sallmann (Leichlingen, R. Brune, 1984).
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- BHR* = *Bibliothèque d'Humanisme et Renaissance* (Genève).
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- GSLI* = *Giornale storico della letteratura italiana* (Torino).
- HL* = *Humanistica Lovaniensia* (Leuven).
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7. INCEPTA

- EURICII CORDI opera Marpurgi Chattorum edentur opera et consilio Professoris Pauli G. Schmidt. Nuntii ad ea pertinentes et imprimis de epistolis etiamnunc latentibus grate accipientur a professore Schmidt, Seminar für lateinische Philologie des Mittelalters und der Neuzeit, Wilhelm-Röpke-Str. 6, D-3550 MARBURG/Lahn, BRD.
- PETRARCAE librum I *De Vita Solitaria* commentario historico illustrandum et in traditione vitae contemplativae reponendum suscepit K. Enenkel in Universitate Leidensi Batavorum (Instituut Klassieke Taal- en Letterkunde, Universiteit Leiden, Nederland).

8. LIBER REPERTUS

- GNAEPHEUS GULIELMUS, *Acolastus* (Antverpiae, 1555: Bolte, n° 35): cf. *HL* 29 (1980), 311E; 33 (1984), 358. Alterum exemplar Emdae (Bibliothek Stadt Emden) nuper invenit Drs. G.J. Graafland Zeistensis Batavus, qui librum de Gnapheo parat.

9. QUAERENDUM

- Quis originem novit adagii CUM DEO ET DIE? Ab exeunte saeculo XVI ad XX saepius reperitur apud Saxones in varios usus adhibitum. Est familiarum nobilium symbolum, excusum est in nomismatis, inscriptum parietibus aut vitro, etc. Responsum expectat Dipl.-Ing. Werner Keyl, D-4000 Düsseldorf 30, Eugen-Richter-Strasse 6, BRD.

10. CORRIGENDA in Instrumento 1984

- Ad p. 331 (FLAMINIUS): Anna Reynolds non scripsit de Marco Antonio Flaminio, sed de Antonio Biaxandro Siculo, qui et Flaminius (°Mineo, ca. 1460-†Romae, ca 1513).
- Ad p. 356 ZACCHI GASPAR non est Veronensis, sed Volaterranus.

SOCIETAS INTERNATIONALIS STUDIIS NEOLATINIS
PROVEHENDIS

Nuntii Novissimi.

1. Sextus conventus internationalis diebus 12-16 mensis Augusti 1985 habitus est Guelpherbyti in aedibus Bibliothecae Augusti Ducis. Proximus anno 1988 convocabitur Toronti in Canada.
2. Laurentius V. Ryan, professor Stanfordensis, electus est Societatis praeses in annos 1985-88, et successit Alano Michel, professori Sorbonnensi. Alter a praeside electus est Waltharius Ludwig, professor Hamburgensis, qui sextum conventum convocandum curavit.
3. Prodierunt Acta Conventus Neolatini Bononiensis, curante Ricardo Schoeck (vide supra Instrumentum Bibliographicum sub Siglis : *ACNB*); intra paucos menses item prodibunt Acta Conventus Neolatini Sanctandreami, curante Iano D. McFarlane.
4. Prodiit etiam elenchus studiosorum Latinitatis recentioris : *International Association for Neo-Latin Studies (IANLS). Répertoire of Neo-Latinists 1985*. Edited by R. P. H. Green. Typed by Rhoda Schnur. Distributed by Pegasus Limited. Promotion of Neo-Latin Studies. Achslenstrasse 11, CH-9016 SANKT GALLEN, Schweiz.
5. Societatis a secretis et in proximos annos erit Roger Green, Department of Humanity, University of St. Andrews, ST. ANDREWS, Fife KY 16 9AJ, Scotland, UK.

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1. *Iohannis Harmonii Marsi De rebus italicis deque triumpho Ludovici XII regis Francorum Tragoedia*, ed. G. Tournoy, 1978.
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